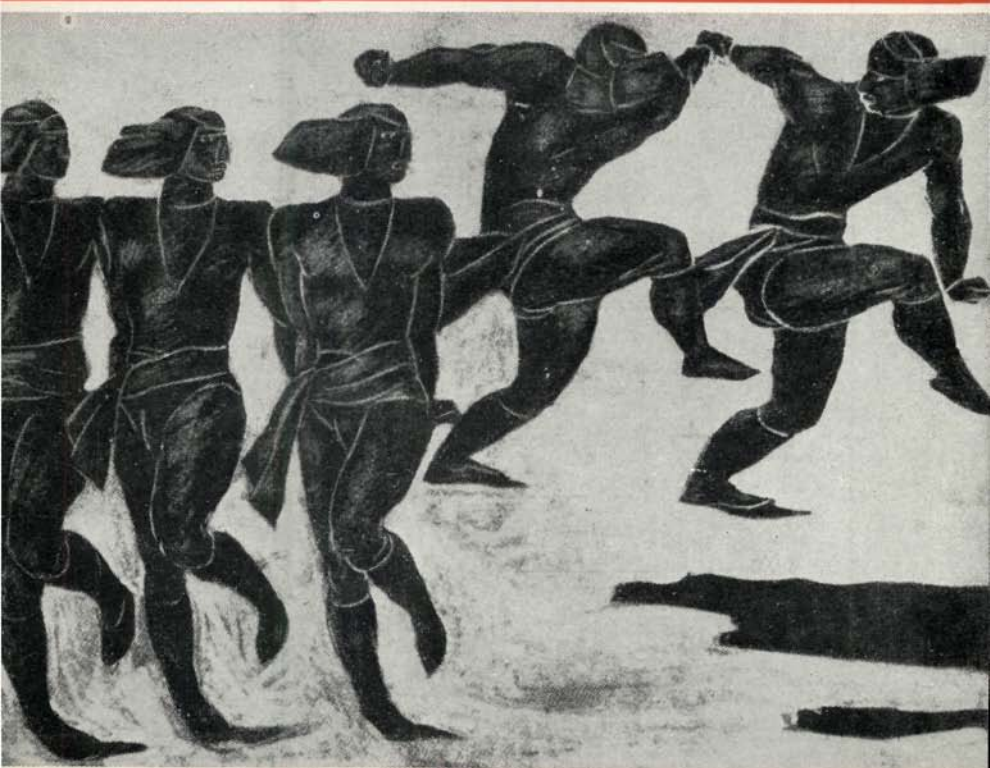


ANGLO- SOVIET JOURNAL



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THE ANGLO-SOVIET JOURNAL

Spring 1966

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Editorial Office: 118, Tottenham Court Road, London, W.1

Tel.: EUSton 3713

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Journal of the Society for Cultural Relations with the USSR

EDITORIAL

Readers of the *Anglo-Soviet Journal* will be well aware that no easy task is allotted a new Editor to follow the tradition set so ably by Campbell Creighton who has devoted himself for so many years to Anglo-Soviet cultural relations both as Secretary and Editor. Fortunately as a member of the Editorial Committee he has generously agreed to give his successor real help as well as encouragement and with the former Editorial Committee thus augmented we shall aim to continue the work he has so well established.

Certain changes in format will have been noticed. These will result in the content of the *Journal* being reduced. On the other hand it has been decided by the Executive that every member shall automatically receive a copy of each issue. This will raise the circulation to thousands and besides giving every member immediate knowledge of the Society's activities is bound to appeal to advertisers. The *Anglo-Soviet Journal* with the backing of SCR members can be a powerful influence towards friendship and understanding.

Recently we received a secondhand bookseller's list of works in English on the Soviet Union—hundreds of out-dated volumes now no longer wanted on the shelves of their former owners, biased and hostile and melancholy barriers to understanding. Things of the past, one reflects, until the recent case of the Soviet writers comes to mind with all that has been written about them in the West by people who have little or no knowledge of their works. The Jekyll and Hyde policy in literature is something England has not known since the eighteenth century, but the reaction to some author seeking a conventional reputation here, but making money by anonymously publishing abroad matter which would under English Law be gravely libellous of people or institutions, could well be imagined. Compared with these Soviet writers—and even from last year's *New Statesmen* article (18th July)—the exhibitionist Tarsis, self-labelled the second Tolstoi, appears a humorous character. But there is another side to all this. Are there publishing houses which deliberately seek out and publish anti-Soviet books for their own profit? They should be warned that the English sense of fair play revolts against this. We quote two paragraphs from *Amnesty*, February 1966, No. 14.

“Amnesty International” must stand by the right of an author to publish his books anywhere in the world and oppose any punishment for so doing. This said, we think that the time has now arrived for publishers in the West to consider whether they are making any useful contribution by publishing books such as the alleged reminiscences of the Soviet traitor, Penkovsky. Publishing is more than a means of making profit, as the Soviet Union rightly has demonstrated; it is a social service not just for one section or area of society, but a service to the world as a whole.

‘Andrei Sinyavsky and Yuli Daniel find themselves in prison—in danger of a long sentence—because they have become pawns in a Cold War publishing battle. The time has come for writers’ associations in the West and in the Soviet Union to get together to discuss a Code of Conduct for the publication of books on the opposite side of the Iron Curtain.’

The English editor, in his foreword to one of the books in question writes: ‘The book can be read with symbols in mind or with none . . . it gives the reader a remarkable insight into the impact of the Soviet system on its

functionaries and their families which are evidently well known to the author.' What English novelist in defiance of our laws of libel would dare invite the definition of localisation of character to discredit 'families which are evidently well known to the author'? We ourselves toiled through these books and found them not merely muddled but literary rubbish not worthy even of the adverse publicity they have received. The same English editor when prefacing a short story by Arzhak writes, perhaps in defence . . . 'The poets to whom the various verse extracts in this story are ascribed appear to be fictitious.'

From the moment the charges were brought the Western Press, notwithstanding the law in their own countries, felt entitled to debate openly the guilt or innocence of the accused! And then, what has caused confusion in Western minds has been the reaction of the Soviet Press while the fate of the writers was *sub judice*. When awaiting trial their guilt has been assumed and their actions exposed for public condemnation in Soviet newspapers. Such treatment is in England regarded as a serious affront to the authority of the court, as taking the power of decision from the judge or jury, i.e., 'contempt of court.' Many had hoped accused persons would not be attacked in the Soviet Union before guilt had been proved in open court. Let us hope in these enlightened days better reflections will prevail and second thoughts over the methods of the trial bring about some amelioration in the sentences.

In the *Anglo-Soviet Journal*, though it is aimed to publish independent articles for the views of which the Society accepts no responsibility, it will be the Editor's aim to keep in close touch with all members. Letters to the Editor will at all times be welcome and as far as space allows will be published. Suggestions for increasing the *Journal's* circulation or furthering the work of the Society will be acceptable at all times.

Opportunity should be taken here to express our sense of gratitude for the way in which Mrs. Hilda Perham has taken over the duties of Secretary. With her experience in administration and her previous residence in Moscow, she has made an important contribution to the Society's activities and the Society has been most fortunate to have her assistance.

Kensington—Farewells and Welcomes

Mr. A. Soldatov

Members of the SCR, though regretting his departure from England would wish to congratulate Alexander Soldatov on his appointment as Deputy Foreign Minister. Since he came here in March 1960 he has made a multitude of friends who will remember both his own good humour and sincerity and the grace and kindness of Mrs. Soldatov.

It was not to be expected that they would stay in England for ever, but they have left us with the happiest of recollections.

Before coming to England as Ambassador, Mr. Soldatov was both famous and respected in international diplomacy, having been senior political adviser to the USSR delegation to the United Nations, and Soviet representative in the UN Trusteeship Council.

We wish both Mr. and Mrs. Soldatov the greatest happiness and prosperity on their return to Moscow.

Mr. Mikhail Smirnovsky

Mr. Mikhail N. Smirnovsky comes to Britain as the new Soviet Ambassador.

He graduated and worked for some time as an engineer in Moscow, and he has been in the diplomatic service since 1948. He has served in the Far East and at the Soviet Embassy in the United States, returning to Moscow in 1962 to be appointed a member of the Foreign Ministry's collegium and head of the US department.

Mr. Smirnovsky's wife, Lyudmila, is an engineer. Their three children are all at school. The two daughters are remaining in Moscow to complete their education, but Victor, aged nine, will be going to school in London.

Welcome to London! And let us extend our very best wishes, not merely for a happy stay in England, but for a period in which Anglo-Soviet friendship and understanding will continue to increase.

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Anna Akhmatova—1889-1966

Great Talent

'Ruler of poesy, delightful woman, and heroine of our times—these phrases entirely apply to Anna Andreyevna Akhmatova. Anna Akhmatova—a whole epoch in the poetry of our country. She was a traveller through many circumstances. I count myself fortunate to have lived at the same time as she. She bestowed generously her contemporary human virtue, her sense of freedom, and her winged poesy—from her first book of love poems

to the verses enduring under the bombardment of Leningrad. Her citizenship and her great poetic gift bore her on through her difficult womanly destiny. Her verses will live while there remains awareness of poetry on Russian soil.

'Anna Andreyevna Akhmatova was born and died, as befalls everyone, but her life is outlived by her talented, full poetic spirit. She leaves it to us, as an example of nobleness—her life—her differing destiny—precursor and contemporary—our great poet.'

KONSTANTIN PAUSTOVSKY.

The poetry of Anna Akhmatova



Anna Akhmatova joined the ranks of Russian poets half a century ago, at a time when Russia was going through a period of new Revolutionary activity which followed the cruel political reaction after the defeat of the first Russian revolution. At that time, when the workers under Bolshevik leadership were preparing in the underground for new battles, among the temporary sympathisers of the Revolution there were many renegades. All kinds of religious, philosophical and literary perversions blossomed like grotesque flowers. It was a period when symbolism — the most fashionable trend in Russian poetry at the time—came to an impasse, as a re-

Illustration from *Oxford Slavonic Papers O.U.P. Vol. XII*

sult of which it broke up into separate little groups.

Anna Akhmatova's first collections of poetry, *Evening* and *The Rosary* (1912 and 1914), brought her fame throughout the country. She was a

representative of the akmeistic* school of poetry which, while declaring symbolism as its source, yet sang the world of sound, colour, form, weight and time rather than the unknown and unknowable world of the symbolists.

This group united poets who differed widely in talent and temperament, but who were alike in that they ignored the pressing social problems of their day, made a fetish of inanimate objects, and limited their interests to intimate personal experiences. These characteristics are to be found in Akhmatova's first two collections as well as in the ensuing *White Flock* (1917) and *Plantain* (1921).

In these collections Akhmatova is very sparing of the verbal decorativeness used by many of the other akmeists. Her phrases are precise, lucid and highly expressive. These books distinguished Akhmatova as a poet of great originality and outstanding lyrical talent.

At the same time a reader is struck by the discrepancy between the force of the poet's talent and the limited sphere of the problems she treats. Usually they do not go beyond specifically 'womanish' problems of personal emotions, isolated from the social environment. Only because of Akhmatova's extraordinary talent do these poems fail to bore their readers by a constant reiteration of the theme of love in all its aspects—meetings, partings, ecstasies, and disappointments.

The first three collections cover the period from 1911 to 1917. It is difficult to imagine that they were written at a time when Russia was going through a period of revolutionary activity and her entrance upon a tragic stage in her historical development—World War I, which finally brought the country to the gigantic revolutionary explosion of 1917, uprooting all former ways of life in Russia. These crucial events found almost no reflection in Akhmatova's lyrics. She did not understand the Revolution and rejected it, seeing in it only an instrument that destroyed the life she was used to and dearly loved.

The flames of the gigantic purging fire that swept the whole of Russia seared the poet's heart. Raised in a sheltered atmosphere (she came from the nobility employed in the service of the tsar) and connected by countless bonds to a culture which was ruthlessly destroyed by the Revolution, Akhmatova was for many years unable to understand or accept the new Russia. It took time for her muse to adjust itself to the new way of life; it took time for her verse to attune itself to the emotions experienced by the people during the stormy forty years following the Revolution.

The first two collections that came out after the Revolution showed how hard it was for the poet to tear herself away from the past, from traditional themes, to free herself from the confining atmosphere of personal experience and enter the wide spaces of the new historical era. It is not strange that in the period from the Revolution to World War II Akhmatova devoted herself almost exclusively to literary criticism, making a deep study of the life and work of Pushkin, a subject which had interested her even before the Revolution.

* Akmeism—(from the Greek, meaning the highest stage of something)—was a trend in Russian poetry at the beginning of the twentieth century. In contrast with the tendency of the symbolists to express everything in hazy obscure terms, akmeism was for a return to earth and the use of the exact meaning of words. However, its 'earthy' approach was of a purely contemplative and aesthetic character.—A.S.

The outbreak of the war found Akhmatova in Leningrad. Her life up to then had been complicated, even tragic. The terrible events that suddenly burst upon the nation with the coming of war interrupted the whole course of life and tapped deep springs of patriotism that enabled the people to perform unexampled feats of heroism. Akhmatova, who found herself one of those caught in the closing ring of the Leningrad blockade, could not but look from a new angle at all that was taking place around her, could not but look back over the preceding years and the life of her people.

In September 1941 she was evacuated first to Moscow and then to Tashkent. In February 1942, when the fascists were blockading Leningrad and when, having been thrown back from Moscow, they were driving deep into the country in the south, the *Pravda* printed, along with usual reports from the front, the following poem signed by Anna Akhmatova and called *Courage*.

*We know that our fate in the balance is cast
And we are the history makers.
The hour for courage has sounded at last
And courage shall never forsake us.
We do not fear death where the wild bullets screech,
Nor weep over homes that are gutted—
For we shall preserve you, our own Russian speech,
The glorious language of Russia!
Your free and pure utterance we shall bequeath
To new generations, we'll save you to breathe for ever!†*

Never shall I forget the freezing winter of 1942. On one day of that winter I was lecturing in Moscow House of Columns about Soviet war poetry, to accompaniment of gun fire. Among others I recited this poem. When I finished, my stern-faced audience, consisting mostly of soldiers, broke into enthusiastic applause.

It was love of Russia that kept Akhmatova from emigrating in 1917. It was this love of her native land that made her many years later, when her country was invaded by foreign troops, join the ranks of Soviet poets. She entered them as a mature writer, made wise by many years of hard living and hard thinking.

Her chosen theme of previous years—love in its various aspects—gave way to one of patriotism and concern for her country as well as for humanity as a whole.

During the first years of the war her poetry was full of sorrow. Her heart bled for the children who were victims of violence and for her fellow countrymen who suffered the inexpressible cold and hunger of the Leningrad blockade. Yet these poems are not despairing. They are rather poems of wrath and a belief in ultimate justice and faith in the future symbolised by the children who survived the holocaust.

*Victory is waiting outside our gate.
How to receive so welcome a guest?
Over their heads let the mothers raise
Their children, snatched from a thousand deaths—
That is how we shall meet our guest.*

Her verse written during and after the war won for Anna Akhmatova an honourable place in contemporary Soviet poetry—and this without her

† Translated by Peter Tempest.

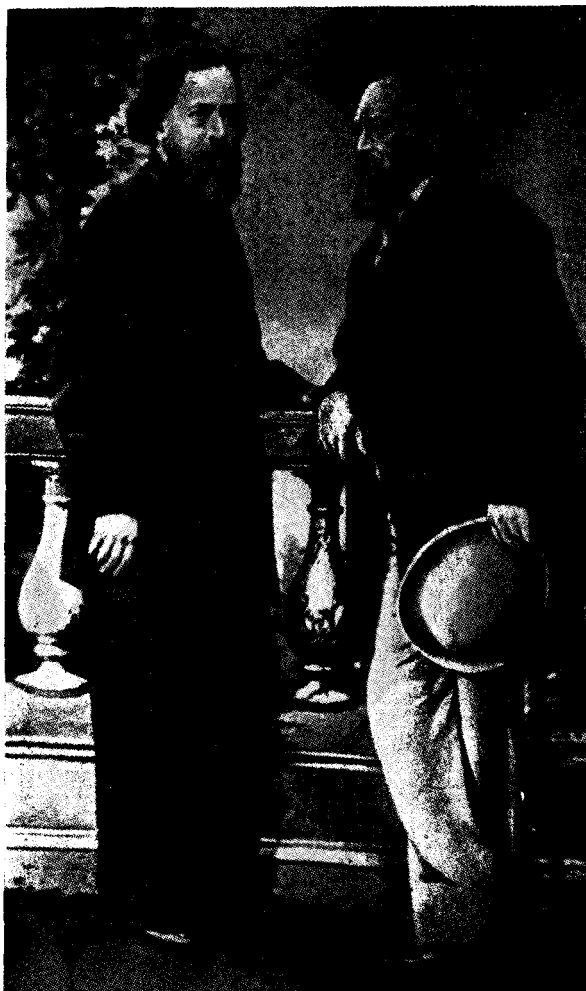
stooping to any moral or artistic compromise. The transition was not easy to make. In a few autobiographical lines introducing one of her latest volumes, she explains what made it possible:

'The reader will see that I have not given up the writing of poetry. Poetry is the tie that binds me to the times and to the new life of my people. When I wrote this book my life had assumed the same rhythm as that sounding in the heroic deeds of my country. I am happy to have lived during these years and to have witnessed events that have no equal in history.'

ALEXEI SURKOV.

Herzen, Ogarev and their Free Russian Press in London

By Dr. Monica Partridge



When Alexander Herzen arrived in London on August 24, 1852, he was a man of forty with a strikingly lively, scintillating personality. And unlike most other political exiles, he was very wealthy. He had left Russia five years earlier to travel in Europe, and at that time had fully intended to return home to Moscow, where he had already established his reputation as a writer and as a brilliant conversationalist. People used to attend the Moscow salons especially to listen to Herzen, whose wit and encyclopædic knowledge prompted him to such a quick succession of unexpected comparisons that his conversation was like an inextinguishable firework display.

Herzen and

Nicholas Ogarev, even as boys, had become inseparable friends. They had dreamed dreams together of their own future humanitarian achievements comparable with the deeds performed by the romantic heroes of Schiller's dramas, which they had both read and knew almost by heart. One evening they climbed to the top of the hills over-looking Moscow where they vowed to go through life together devoting themselves to the service of humanity. Many young people have such aspirations, even make such vows, but few succeed in fulfilling them as truly as did Herzen and Ogarev.

Both Herzen and Ogarev were born into the high aristocracy and were brought up in wealthy Muscovite households or on idyllically-beautiful country estates. They belonged to that small but wealthy class of society which in nineteenth-century Russia still lived comfortably on the backs of the peasants, most of whom were serfs living in great poverty and subjected to incredibly cruel treatment by their owners. The Russian social system was still feudal. The political system, too, was intensely reactionary. Tsar Nicholas I ruled as an autocrat and had no intention of allowing his country to be disturbed by such violent revolutions as had destroyed the feudal system in France. He organised a corps of secret police and a system of strict censorship which would together prevent the spread of subversive ideas, for he knew that idealistically-minded young men like Ogarev and Herzen aspired to act on behalf of the serfs, hoping eventually to destroy Nicholas's autocratic form of government and, with it, the whole system of serfdom.

Herzen and Ogarev were students at Moscow University, then the centre of anti-tsarist activity. And it was not long before they too were suspected of revolutionary activity. At this time, at least in the case of Herzen, the suspicion was unfounded: Herzen had done no more than read foreign books on philosophy, history and social philosophy which were disapproved of by the censorship. Nevertheless both friends were arrested, imprisoned for nine months and then exiled to the provinces for five years. Their 'crime' was that of being 'dangerous free-thinkers.' After his pardon, through his father's influence Herzen entered the state service in St. Petersburg and seemed destined after all for a brilliant career in the diplomatic corps. But he again fell into disfavour. The secret police had opened one of his private letters in which he repeated a common St. Petersburg rumour that a sentry on one of the bridges had killed and robbed someone. Herzen had then added some dry comment on the inefficiency of the police. This comment, said the Chief of Police, was an attempt to denigrate the Russian police system and Herzen was sentenced to a second exile in the provinces. The incredible injustice of this treatment and the harshness of his earlier punishment together tempered Herzen's boyhood humanitarianism into the steel of an intense hatred of injustice and a passionate love of personal liberty.

Having received his pardon after this second exile he retired from government service and returned to Moscow. He had no need to work since his father provided him with a generous income, and he wanted the intellectual stimulus of Moscow, with time to concentrate on his literary work, which was now being successfully published. This was suffused with a gentle compassion for those who suffered but a bitter irony directed against those who caused suffering. Whatever he published now attracted great attention. Turgenev writes of how the younger men used to wait

impatiently at the book-shops on those days when a journal was due to appear carrying something of Herzen's.

When his father died in 1846 Herzen inherited a considerable fortune and soon after was granted a passport for travelling in Europe. He set out from Moscow in February 1847 with his family. He was now married with three children.

His first long stay was in Paris. Here he began writing articles for publication in Russia about his impressions of Europe and began to meet many of those French and other European socialists planning uprisings in their own countries. He then travelled to Italy. He was in Naples when the Neapolitans forced their king to cede them a constitution, and he dreamed no doubt of forcing a constitution for the Russian people from their autocratic tsar. Herzen almost immediately returned to Paris where he witnessed the street fighting of the 1848 June uprising. His earlier association with French socialists and European emigrés and his liberal sympathies were known to the secret police and when one of the French revolutionaries implicated in the Paris revolt visited Herzen's flat Herzen became involved. He hastily departed for Switzerland on being informed through the French underground that his flat was to be searched by the French police.

Thereafter Herzen became an accepted member of the general European revolutionary movement. Just as his vivid personality and intellect had made him a leading figure in the Russian intellectual world, so in Europe he soon attracted attention. He came to know such eminent Europeans as Michelet, Proudhon, Mazzini, the Hungarian leader Kossuth and, though not well, Karl Marx. He spoke fluent French and German, and quickly established his reputation in Europe as a journalist whose opinions on history and the political situation were much valued. He attempted in his articles to spread in Europe a knowledge of the true situation in Russia; for Europeans, he found, wrongly believed that Nicholas's 'parade-ground tsardom' was the true Russia. Yet Nicholas, Herzen insisted, was the cruelly repressive autocrat under whose heel the liberty of both peasantry and the intellectual were crushed. The real Russia was stifled. Peasants were owned like chattels and the intellectual was not permitted freedom of speech or thought.

In 1852 he received a peremptory summons to return to Russia. He guessed that if he did so he would again be exiled or imprisoned. He refused. In doing so, as he well knew, he condemned himself to permanent exile. The moment for the decision had been forced on him, moreover, at a time of great personal tragedy. The previous year his mother and younger son had been drowned in a steamer accident near Nice. And only a few weeks before Nicholas's ultimatum Herzen's wife had also died in extremely tragic circumstances. He came to England largely to escape from the scene of his personal tragedies and to reflect upon what he must now do with the remnants of his life. He intended to stay in England for a few weeks, and he stayed for thirteen years.

* * * * *

On his second day in England Herzen met Mazzini, now an exile living in London. Through Mazzini Herzen was introduced to Polish exiles who had just set up a press in Brunswick Square, near St. Pancras station, where they printed revolutionary literature and smuggled it illegally into

Poland. They were attempting to incite their compatriots at home to revolt against Russian occupation of Poland. Herzen soon decided to set up a Russian press alongside theirs. He had, he said, 'a marvellous project whirling about in my head. To start agitation for the liberation of the serfs.' The Poles promised to distribute his publications for him through their own secret channels but Herzen would bear all other expenses out of his private income.

In February 1853 a thin blue sheet of paper (there is one preserved in the British Museum) announced the opening of the Free Russian Press and appealed to Russians to send material for publication. 'Everything written in the spirit of freedom will be published,' it stated. 'Free open speech is a great thing: without free speech a man is not free.'

The earliest publications of the press were written by Herzen himself and demonstrated his brilliance as a journalist. The first was a pamphlet addressed to the Russian nobility appealing to their conscience as human beings to liberate the serfs: 'We are slaves—because we are serf-owners. We are servants—because we are land-owners without faith in our right to own serfs.' This and a series of similar publications soon found their way secretly into Russia for free distribution. Gradually contributions began to arrive in London from Russia. Among them was a long poem from Ogarev.

Having obtained a foreign passport several years before Herzen, Ogarev had travelled abroad and returned to Russia before Herzen left. Ogarev, too, had inherited all his father's fortune, including three large estates. His first act had been to liberate all the serfs on the largest of them. By 1853 he had become a well-known poet.

The Free Press prospered. Herzen began to publish in it his memoirs, *My Past and Thoughts*, which have now become a classic in world autobiographical literature. These soon appeared in English translation and were enthusiastically reviewed in English journals. Articles began to appear about the Russian Press itself, expressing pleasure that it had been started in London. The Russian government did not share this happiness. When news reached St. Petersburg that uncensored Russian publications were being printed in London there was official alarm, and even more alarm when these began to arrive inside Russia. It was the first time in history that the Russian word had been published without the tsar's authority. Representations were made to the British government through diplomatic channels, requesting that the Press be closed and Herzen extradited to Russia. The British Government refused.

One morning in 1855 Herzen opened his *Times* to read the head-line 'Death of the Emperor of Russia.' His excitement knew no bounds. Now his task would surely be easier.

Almost immediately he launched from his Press a periodical, *Polar Star*. People were now buying his publications and the Press was beginning to pay its own way. Then, in 1856, Ogarev arrived in London. He had again fallen into political disfavour and was responding to Herzen's plea to join him.

With his more recent knowledge of the situation at home, Ogarev soon persuaded Herzen that what was now needed in Russia was a regular news-sheet. As a result, in 1857, the two friends together launched *The Bell*. Their daring exposures of official malpractices and eloquent pleas for serf-

emancipation were read eagerly. Circulation rose rapidly. Sometimes more than one edition of the same number became necessary. Thousands of copies of the news-sheet were smuggled into Russia. Some were carried back by travellers in their own coat-pockets and trunks. Others were dispatched in false-bottomed trunks with false addresses. Still others filtered in through the post. Large consignments entered St. Petersburg by foreign boat. Even English M.P.s were persuaded to help. Among them was Joseph Cowen, Member for Newcastle, and a merchant in firebricks and gas retorts. He arranged for this highly inflammable literature to be stowed among his merchandise and carried to the main European ports, whence they found their way into European bookshops and into Russia. The Russian Government again made representations to Britain to close the Press and were again unsuccessful. They then sent spies to insinuate themselves among Herzen's friends in an attempt to stop this unending flow of propaganda against the tsarist regime. Aware of this, Herzen took great precautions. But it was not easy. His home in London had become a magnet attracting almost any Russian who visited Europe. People entirely unknown to Herzen would come to London especially for the sake of shaking his hand. Other more eminent Russians arrived. In his houses in Westbourne Terrace and later Teddington Herzen was visited by Tolstoy, Turgenev, Dostoevsky and Ostrovsky, by the musician Rubinstein and the great comic actor Shchepkin. Those who were now leading revolutionary agitation within Russia also visited the two friends in order to arrange for them to take over its organisation should this become necessary.

The Russian Press had now been moved to larger premises in Caledonia Road. Its publications attracted increasing attention from the English. Readers of *The Saturday Review* were told: "Not far from King's Cross Station, at the end of one of the blocks of buildings facing the Caledonian Road, stands a small house with a workshop attached to it, decorated with a doorplate bearing the words 'Vol'naya Russkaya Tipografiya' written in Russian characters. With the exception of this strange inscription, there is nothing remarkable in its appearance; but it presents considerable interest for those who are aware that it is the office of the 'Free Russian Press' and that papers are being printed there which are destined to circulate over the whole continent, and not only to be passed from hand to hand in every city of European Russia, but perhaps to penetrate into the farthest parts of Asia, to be eagerly read by insurgents in the forests of Poland and to cheer the hearts of exiles on the confines of Tartary. . . . The presses furnish little that is intended for home consumption. Their sheets are adapted for Russian eyes alone, and the rooms which they occupy are pervaded by so thoroughly Slavonic an air, that a visitor might imagine he had been suddenly transported to Moscow or St. Petersburg."

When the Act of emancipation was promulgated in 1861 the aim of *The Bell* was largely achieved. *The Bell* had played a large part in forcing the Act. As a result of Herzen's own exhortation the younger generation was beginning to publish uncensored Russian literature secretly within the Russian Empire itself. For some time the Free Press continued its work in London but with declining sales, and in 1865 Herzen decided to transfer it to Geneva which had now become the main centre for Russian revolutionary activity abroad. Ogarev went with him.

Only a few years later, in 1870, Herzen died unexpectedly in Paris. He

was buried in Nice beside his wife. Deeply affected by his friend's death Ogarev continued with attempts to revive the Press in Switzerland, but when in 1874 the Swiss Government expelled all political refugees, he returned to England with Mary Sutherland the English woman with whom he had lived for many years. They settled in Greenwich where Ogarev died in 1877. He was buried at Shooter's Hill. Here he lay until February 1966. His ashes have now been taken to Moscow for reburial in an honoured grave there. Soil from the English grave where he lay so long was taken for reburial with his ashes, as a symbol of the gratitude of the Soviet people to the English for having given refuge in London to him and to Alexander Herzen.

A Moscow Diary

By Robert Daglish

THEATRE EXPERIMENTS

Soviet theatres started leaving the curtain permanently up several seasons ago. If you go to a modern play you may expect to examine the set while you are still finding your seat. It probably will not change throughout the performance, except for a table being up-ended to provide a door, or some other modest piece of furniture being shifted round to do the work of three or four properties. Actors, too, display their versatility by taking different parts with minimal changes of costume and make-up. Ramps projecting from the stage into the audience were only abandoned when somebody discovered (or remembered) that actors can be just as much at home in the aisles and lobby as they are on the stage, and an entry through the audience, greeting friends *en route*, is as an effective way of getting there as most others. This is exactly how Andrei Popov makes his appearance as Petruchio in the Soviet Army Theatre's production of *The Taming of the Shrew*, while at the Taganka Theatre one's ticket for *Ten Days that Shook the World*, is disposed of by a massive sailor of the revolutionary Baltic Fleet on the tip of his fixed bayonet.

Most of these things are, of course, only trimmings, yet they indicate a new flexibility and underline the extent to which the producer is now master of his theatre. But the ramps at the Mayakovsky are not what Okhlopkov will be remembered for and Lyubimov's present reputation does not rest on a bayonetful of tickets. Writing and acting are still the bones and flesh of the theatre and the producer is the man who must somehow put them together.

How, is the question? At the Lenin Komsomol Theatre Efros achieves a fine economy of means in his production of Radzinsky's new play *A Film is Being Made*. Against a changeless set of arc-lamps and other cinema paraphernalia (the studio) with a bed in the corner (home) a young director Fyodor Fyodorovich (nicknamed Toreador Toreadorovich by his editor) fights it out with actors, extras, assistants, critics, his wife and himself. Life is a knot of contradictions. Unhappily married, he wants to make a film about love. His wife pleads for affection and turns to him with her fading youth. A studio critic is vaguely flattering until a rumour from above gets around that the film is to be closed down, then she equivocates. Authority arrives in the shape of an old school friend,

now sitting pretty in the Ministry, who advises the cutting of certain shots for his friend's 'own good.' But their man-to-man talk fails when Fyodor Fyodorovich realises that his smoothly versatile friend cares for nothing but departmental politics. By this time he has really fallen in love with one of the girl extras and his marriage is on the rocks.

In the second act the rumour turns out to have been false. The equivocating critic is shown up for what she is; the editor, though he claims to have been battered into scepticism by the changing tides of ideology, displays unexpected spirit; Fyodor Fyodorovich decides not to cut and the timid scampers back to the no longer sinking ship. On the domestic plane, however, Fyodor Fyodorovich fails to make the break with his wife that his feelings demand. In a fit of remorse he tries to go back to his love, but a symbolically tricky lock on his office door prevents him. In the last scene we find him alone and emotionally free, still battling against a sea of troubles, but learning how to 'descend into the gulfs, so that we can climb the peaks ahead.'

In a few paragraphs it is impossible to express more than a fraction of the play's emotional and intellectual impact. Compared with the high compression of the production as a whole, some of the characters (the whimsy girl extra and a sign-painting artist) seem wordy. It could be said that Radzinsky is not explicit enough about his hero's problem, but this would ignore the play's rich symbolism and application to all fields of art, which are one of its chief merits.

Vasily Aksyonov's first play, *Always on Sale*, at the Sovremennik is, to my mind, a less successful experiment. A block of flats stands sliced open on the stage for our inspection, while comment on the lives of its tenants is offered by a smooth and bitter-tongued loungeur, Kistochkin. Though he bears a faint resemblance to some of the hard-hitting characters in Aksyonov's novels of a few years back (*Colleagues*, *A Starry Ticket*) Kistochkin is so cynical that he has to be counterbalanced by an idealistic friend, the geologist Treugolnikov. The author thus finds himself stuck with a slightly artificial argument between idealism and cynicism, which has to be resolved in favour of the former. His solution is original and witty, but no less artificial than the problem itself. The flats and their occupants are transported to 'another world' where everyone else as well as Kistochkin operates with a brutal individualism. Pushed around by the innocent sheep he once mocked, Kistochkin bumps to the bottom of the social scale and finds himself transformed into the irritable sales girl of the first act whose complaining inefficiency now reveals the true value of Kistochkin's commentary on life. Amusing though all this is, the play declines into a rather cerebral exercise that is only partly enlivened by the wonderful verve of the Sovremennik cast.

My vote for the best experimental theatre in Moscow still goes to the Taganka, the group of young actors that Lyubimov, himself an actor turned director, weaned from the Vakhtangov School of Drama three seasons ago. Last season Lyubimov put on the immensely successful *Ten Days that Shook the World*, a masterly staging of John Reed that owes much to Meyerhold. This year he brings us *The Fallen and the Living*, a stage interpretation of the poets of a generation ago, many of whom—Kulchitsky, Pavel Kogan, Vsevolod Bagritsky—shone only briefly in the years of war. A few marvellously economical devices of scenery and

lighting enable the actors to tell a little of each poet's personal story and weave his verse into a living picture of the creative effort of those years, which looms much larger than the anthologies lead one to expect. For me the climax of the performance was Slavina's magnificent reading of a poem by Olga Bergolts about her sufferings in a labour camp, but I found, rather to my surprise, that some of the best work of such long-established writers as Simonov and Surkov which had been included in the programme blended well and even acquired a new freshness.

THE 'THINKING HERO'

The attitude of writers and critics towards what I have been trying to describe in these notes was well summed up in a discussion I was lucky enough to attend at the Writers' Union on a first novel by the young writer Vladimir Makanin, *The Straight Line*.

The thoughts and feelings of Soviet 'backroom boys' are not a subject that has been much discussed in Soviet writing. Yet the number of young men who graduate in mathematics and physics, then withdraw into jobs which for security reasons they cannot discuss or share with the rest of society, is pretty large. At the discussion I attended this form of alienation was spoken of as one of the major causes of apathy, particularly among the young, who are liable to feel that in the electronic age they are slowly but surely being computed out of life or, at least, out of its major decisions.

Makanin shows that this idea is to some extent an illusion. The people who operate the computers are as human as ourselves and they go on being human in and out of their backroom offices and institutes.

What Volodya and Kostya, the young mathematicians in Makanin's story, want is a real problem to work on. When they get it, the Caribbean crisis with its threat of world war intervenes, making their work far more responsible than they had bargained for and, perhaps, more vulnerable to human error. Someone on the proving range is killed and it seems that such an error has occurred. Who is to blame? At this point the rift between the two friends begins to show. Kostya, clever, relaxed, brought up in a happy home, knows nothing of self-sacrifice; Volodya, who tells the story with many flashbacks into his hungry wartime childhood, feels he must escape from his dependence on his brilliant friend. When the error is attributed to Volodya, his friend's betrayal is a subtle, almost imperceptible thing, but ultimately frees Volodya from his dependence.

To one of the speakers at the discussion it seemed that the story was weakened by the tragedy of Volodya's own death, from heart failure, after his innocence had been proved. 'What would have happened if he *had* been guilty through no fault of his own, and had *not* died? That is the big question that Makanin fails to rise to.'

Amid general praise various minor aspects of the story were criticised; for instance, an amusing sidelight on Soviet youth attitudes was provided by a young journalist from *Komsomolskaya Pravda*, who thought it absolutely impossible for working graduates to be dating seventeen-year-old schoolgirls. Makanin himself spoke modestly of his story and the limitations imposed on it by the first-person narrative form he had chosen. But there seemed to be general agreement almost from the outset that this was one of the first novels about 'thinking heroes.' As one speaker said, 'we

have had a lot of fighters in our literature, and in life some of them did quite a lot of harm. What we need are heroes that think and question.'

THE VALUE OF PUBLIC OPINION

Perhaps the most remarkable, single literary fact of the past year is the continued momentous rise in the circulation of *Yunost* (Youth), the lively literary monthly edited by Boris Polevoi. In early 1963 it was printing 600,000 copies. By 1965, this figure had risen to 1,600,000. Now it has reached the two million mark. This can hardly be accounted for by the post-war population bulge, since *Yunost* is read by nearly as many over-twenties as under-twenties.

Since paper and printing quotas for magazines and newspapers were made dependent on sales a few years ago, circulation (or rather, the number of copies printed) has become a fairly reliable indicator of the direction of public taste. What is more, it looks as if the mood of the public is being attended to more closely in higher circles. Though often criticised, magazines like *Yunost* and *Novy Mir* continue to flourish and remain as controversial and stimulating as ever. Last year *Novy Mir* carried a fascinating article about the importance of readers' letters, and these are frequently quoted in its polemics with *Oktyabr*. Public opinion polls are entering Soviet life. One could cite more evidence (even *Izvestia's* sally against *Novy Mir* of last summer) to show that both editors and critics are becoming increasingly aware of public opinion.

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Nikolai Platonovich Ogarev

The exhumation of Nikolai Ogarev, noted revolutionary poet in exile of the nineteenth century, who made his home in England so as to continue writing against the tsarist government, took place on Thursday, February 24, 1966. Martin Lawrence represented the S.C.R. and the ceremony was attended by Mr. Roshchin and others from the Soviet Embassy, Mr. V. G. Lidin, writer, and Dr. S. A. Makashin, Editor-in-Chief of Literary Heritage, coming with a special delegation from Moscow, Dr. Monica Partridge of Nottingham University, Mr. Halliday of the Royal Arsenal Co-operative Society, and a number of Press representatives. After the cremation at Eltham Crematorium, all those in attendance were invited to lunch at Greenwich Town Hall by the Mayor of Woolwich, Councillor Bill Brooks. By a specially chartered plane the remains were flown back to Moscow and in the old building of Moscow University, scene of the first revolutionary activities of the poet, a funeral meeting was held. Scientists and students paid their tributes and a selection of Ogarev's poems was read. How fitting it seems that his remains should lie today in the Novodevichy Cemetery, close beside the Vorobyovy Gory (Lenin Hills) where as a young man he walked with Herzen when they resolved to devote their lives to the cause of freedom!

Two Songs of Freedom

By N. P. Ogarev

(translated by Stowers Johnson)

I

IN PRISON

*I was thrown into prison, banished into exile.
I tasted grief, I learned suffering,
But ever from my sorrowful retreat I besought
Freedom, sovereign of the heart resolved.
She came at last, like a light in the gloom,
Like pure air in the dungeon's breath,
And her voice all at once whispered in my ears:
Here is the key to the closed prison doors.
I give it you as a lover,
For you it will unlock,
To you I will restore.
The doors are unfastened, and what do I see?
O God! She, my loved one,
She unfastened the prison door.
And I happy with her am at liberty now.
For liberty, for liberty you, foreknowledge,
In a gift from my lover, a blessing!
But again it is liberty, yes, my liberty
Inspires me to virtue: I to her immutable remain.*

II

IN EXILE

*When I was a youth, quiet and callow,
When I was a young man, passionately rebellious,
And in growing maturity, and at the approach of age,
For me all my life anew, anew, anew, anew,
There rings one changeless word:
Freedom! Freedom!*

*Worn out by slavery, despondent in spirit,
I forsook my beloved fatherland,
In order that I might, with the utmost of my strength,
In a foreign land, until the very end of my life,
Invoke thundering that sacred word:
Freedom! Freedom!*

*And here in the foreign land, in the silent midnight,
From afar, for me that vigorous voice was heard . . .
Across the wet snow storm, across the helpless gloom,
Across all howling winds of night,
For me from my fatherland the new word is heard:
Freedom! Freedom!*

*And the heart, so friendly with bitter doubt,
As a bird from a cage, simple from imprisonment,
Springs first with glad palpitations,
And as in triumph, happily, and anew
Cries now that word known from childhood:
Freedom! Freedom!*

*All comes in dreams to me—like the snow,
I see the familiar face of the villager,
A bearded face, accomplished in power,
And he tells me, taking away the chains,
My unchanged, eternal word:
Freedom! Freedom!*

*But should wrong threaten and misfortune,
And the hand in the struggle yearn for freedom—
Suddenly I fall in defending the people,
And should I sink amidst grim defeat,
May I cry, dying, that mighty word:
Freedom! Freedom!*

*And should it happen I perish in a foreign land,
I would die now with hope and faith;
But in that moment before death—in the calm sorrow—
Let me not grow cold without the holy sound,
Comrade! Whisper me that last word:
Freedom! Freedom!*

Sergei Lemeshev

By M. Lavery



Last autumn, two notable events were celebrated at the Bolshoi Theatre in Moscow. The first of these was the 1,000th performance on the theatre's stage of Tchaikovsky's ballet *Swan Lake*. This took place on October 20. Then, three weeks later, on November 13, the famous tenor Sergei Lemeshev appeared for the 500th time in the role of Lensky in *Eugene Onegin*.

Thanks to the company's tours abroad, and the film version produced in 1959, the Bolshoi production of *Swan Lake* is now reasonably well known to audiences outside the

Soviet Union. However, the name of Sergei Lemeshev is not as widely known as it should be. This is surprising, for besides being an opera singer of great distinction, Lemeshev enjoys great popularity among Soviet audiences as a concert artist; moreover, his career at the Bolshoi Theatre has been an amazingly active one, and the scope of his activity extremely wide. Besides singing, he has appeared in films, and more than once has been responsible for the staging of operas (*Traviata* at the Leningrad Maly Theatre in 1951, and *Werther* at the Bolshoi in 1957). More recently, from 1959 to 1962, he was in charge of the Moscow Conservatory Opera Studio, where he also staged several productions. When all this is taken into account, the acclamation which greeted his 500th appearance as Lensky is well understandable.

Interest in Lemeshev's achievements is likely to be heightened by the publication of his autobiography*, excerpts from which have recently been

* Now being prepared by the 'Iskusstvo' Publishing House.

appearing in *Sovietskaya Muzyka*.† What has appeared so far of Lemeshev's account is exceptionally valuable: it throws considerable light on an important period in the history of the Bolshoi Theatre—the period in the early 'thirties when singers trained before the October Revolution, such as Nadezhda Obukhova and Xenia Derzhinskaya, were beginning to hand over to the singers of a new generation—the first Soviet generation. At the same time, Lemeshev writes with great understanding of the problems confronting the leadership of the theatre at this time, and we are given fascinating portraits of famous conductors like Nikolai Golovanov and Vasily Nebolsin during a formative period of their work. But what is perhaps even more interesting is Lemeshev's account of how he came to join the Bolshoi Theatre, how he fulfilled the most cherished wish of his life.

Sergei Lemeshev was born in Knyazevo, a village in what is now the Kalinin *oblast* in 1902. Possessed of a beautiful tenor voice, by the time he was sixteen he was giving inspired renderings of numerous Russian popular songs; soon he attracted the attention of the well-known Moscow architect N. Kvashchin, who secured for him a place in the local art school, which he was running at the time. Lemeshev also received tuition from Kvashchin's wife, herself a trained singer, who, amongst other things, taught him the Italian language.

In the autumn of 1921, Lemeshev went to Moscow to compete in the entrance examination for the Conservatory. Soon he learned that he had been accepted. He found that he had arrived in Moscow at a lucky time for he was able to attend all four of the farewell concerts which Chaliapin gave before he finally left for abroad in the spring of 1922. But while he esteemed his greatness, the real object of Lemeshev's admiration was not, of course, Chaliapin, but Leonid Vitalyevich Sobinov, Russia's great tenor singer, whose name was already a legend. 'As soon as the season opened at the Bolshoi Theatre, I dashed off to *Eugene Onegin*. Squeezed tightly in the gallery among a crowd of Sobinov's worshippers, I avidly followed his Lensky, trying not to miss the slightest gesture, straining to remember every intonation, every note.'

On hearing Sobinov on the stage, Lemeshev was seized by a passionate desire to imitate him, and before long he actually began to do so among his comrades in the Conservatory. The climax of these endeavours came at a student concert where Lemeshev performed Lensky's arioso from *Eugene Onegin* and Werther's romance from the opera of the same name. This brought him a sharp rebuke from one of his teachers, who warned him that this attitude would lead him nowhere. The whole episode, recounted here with humour and modesty, obviously made a deep impression on Lemeshev.

On graduating from the Conservatory in 1925, Lemeshev went to Sverdlovsk, where he made his stage debut the following year. Later he worked in Harbin, in North-east China, where a fairly large number of Soviet railway personnel were stationed, and in Tbilisi. His transfer to the latter city was a fortuitous event, for the musical public of Tbilisi were very well looked after by the Bolshoi Theatre, which sent a large number of guest artists to perform there every year. It was, in fact, a soloist of the Bolshoi, Alexander Pirogov, who persuaded Lemeshev to try for a post in the Soviet Union's greatest theatre. Lemeshev wrote forthwith to the deputy director,

† See *Sovietskaya Muzyka*, No. 11 (1964), Nos. 1, 2, 5, 8, 9, 10 11 (1965), No. 1 (1966).

requesting permission to make his debut in two roles—Tsar Berendei in *The Snow Maiden*, and the duke in *Rigoletto*. Before long, he received an answer in the affirmative.

Lemeshev departed for Moscow in February 1931. But due to an unforeseen occurrence—the train was held up near Rostov for nearly twenty-four hours by a blizzard—he only arrived in Moscow on the night before the performance. Nevertheless, thanks to his own determination, and the help and sympathy of the other performers, Lemeshev managed the part of Berendei very well. However, a shock was in store for him on the night of his second performance, in *Rigoletto*. The tickets had all been sold *en bloc* to a military organisation which subsequently was unable to make use of them. As a result, the performance was cancelled at the last minute.

The situation was resolved almost at once. One of Lemeshev's friends from his student days came forward and offered to let him sing in his place in a performance of *Lakme* which was to be given three days later. Here Lemeshev seems to have distinguished himself too, for the following morning he was invited to the director's office and offered a provisional contract. Lemeshev returned to Tbilisi; before long, a telegram arrived from Moscow confirming everything, and in August 1931, he joined the Bolsnoi Theatre Company.

In the thirty-five years that have elapsed since then, Sergei Lemeshev has become one of the Soviet Union's finest lyrical tenors. Rivalled only by Kozlovsky, he has excelled particularly in roles from Russian classical opera (Levko in Rimsky-Korsakov's *May Night*, Tsar Berendei in *The Snow Maiden*, Vladimir Igorevich in *Prince Igor*); he has also devoted himself assiduously to modern Soviet opera and Western European opera. He has had some disappointments, too. In 1932 the Bolshoi Theatre mounted a production of *The Golden Cockerel* in which the part of the Astrologer was assigned to Lemeshev. From the musical point of view, the production looked very promising—Golovanov was conducting, and the cast was a strong one. However, both the singers and the conductor had reckoned without an unfortunate lapse of taste on the part of those responsible for the staging; it appears that in this case the producer had been unduly influenced by the ideas of Meyerhold; aiming at stage effects of the most comic and unexpected kind, he had turned Rimsky-Korsakov's satirical fairy tale into a 'senseless parody.' From a scenic point of view, the production had been mutilated to such an extent that its musical beauty was lost on the audience. As a result, the public just stopped coming, and the production had to be withdrawn the next year. Lemeshev does not attempt to hide the disappointment which he and his fellow artists felt at this turn of events: withdrawn thirty-three years ago, *The Golden Cockerel* has never yet been able to return to the stage of the Bolshoi Theatre.

This episode, of course, should not be taken out of context—*The Golden Cockerel* was after all one of the Bolshoi Theatre's very few failures. Lemeshev himself leaves us in no doubt as to his feelings regarding the Theatre: 'From the time of my youth, the Bolshoi Theatre had embodied for me everything that is most sacred in art . . . looking ahead, I must confess that my regard for the Bolshoi as something sacred yet boundlessly dear has remained unchanged all my life.'

Sergei Lemeshev's autobiography makes inspiring reading. It makes a great contribution to our understanding of the Soviet Musical Theatre.

SCR Events and Activities

Visitors from the Soviet Union

Throughout the past few months there has been a large number of Soviet visitors, many of them people distinguished in their particular field of endeavour. For them the SCR organised meetings with colleagues and visits of professional interest, and in some cases arranged for them to give lectures. Opportunities were provided for our members to meet most of them.

Teacher from the Moiseyev Folk Dance Ensemble

It was a new experience for some of us at the SCR office to watch one of our guests leaping several feet into the air with great aplomb. It happened during the three-week visit made by Mr. Anatoly Borzov, dancer and teacher from the celebrated Moiseyev Folk Dance Ensemble—we were caught up in a hectic round of dancing classes and found ourselves reciting in our sleep ‘. . . and one and two and. . . .’

Anatoly Borzov came here at our invitation to give lessons in Russian national dancing. His classes had a total participation of about 400 students and teachers, and as in these cases it is necessary for the instructor to demonstrate every step himself it is hardly surprising that Mr. Borzov went home four kilograms lighter and in need of a good rest. Nevertheless he expressed himself satisfied with the visit, and certainly everyone here was delighted.

The principal feature of the tour was a seminar organised by the Imperial Society of Teachers of Dancing, which extended over two full Sundays. As a result of the enthusiasm engendered among his pupils at these sessions we were inundated with telephone calls and requests for extra classes, most of which we had regretfully to turn down, although we did eventually organise a class of our own, purely for students and amateurs, to which about 40 turned up.

Mr. Borzov also gave classes at well known dancing schools, including those of Miss Kathleen Crofton and Mme Zybina, and we ‘borrowed’ some of Miss Crofton’s pupils for a short film made by Granada Television for showing on Moscow TV as part of the latest agreement on programme exchange.

The Institute of Choreology invited Mr. Borzov to take a class and also to study the work being done there and the system of dance notation developed by Mr. Benesh, the Principal.

Apart from his work with professional dancers, Mr. Borzov did quite a lot with amateurs, particularly with the Balalaika Dance Group—old friends from a previous visit. He also went to two physical training colleges, in Rotherham and Bedford, to take classes, and also to a secondary school in Hull whose children were preparing to enter a folk dancing competition. The physical training students proved to be the most able to assimilate the elements of Russian national dancing—far more so than the students of classical ballet who were, of course, conditioned to a completely different style.

Mr. Borzov made this and other points in an article on his visit in the **Dancing Times**—this appeared with an enthusiastic article by Miss Crofton, which was written from the consumer’s viewpoint.

Altogether this visit did much to further relations between representatives of the dancing world in our two countries—and this is to a large extent due as much to Mr. Borzov's delightful personality as to his unquestionable technical and artistic ability.

M/S 'Alexander Pushkin'

On October 23, 1965, the *Pushkin* docked at Tilbury on her maiden voyage, carrying about 700 Soviet tourists on a round-Europe cruise.

It was a wonderful sight as this great ship sailed up the Thames in the October sunshine, with crowds of friendly tourists waving from the rails. Mr. Hugh Delargy, MP for Tilbury, and his wife were there at the invitation of the Society to welcome the ship, as was the SCR Secretary and Mr. Dawson of Frames Tours. Later in the day a number of the passengers were entertained in the homes of SCR members.

The next day, after the visitors had been sightseeing around London and Windsor, they were entertained *en masse* to a dinner at the Colonial Rooms by the joint efforts of Frames Tours and the SCR.

Distinguished guests who came at our invitation to meet the Soviet tourists included Miss Jennie Lee, Minister of Culture, Miss Renee Short, MP for Wolverhampton, the Mayors and Mayoresses of Lambeth, Hackney, Greenwich, Newham and Margate. The Lord Mayor of Coventry, which is twinned with Volgograd, was unfortunately prevented from attending by fog. There were also a number of Soviet guests of honour, including representatives of the ship's officers, the cruise director, the Soviet Consul, the Cultural Attache, the First Secretary and other Embassy officials and Soviet representatives.

Miss Lee had a rousing reception for her speech in which she spoke of the great need for mutual understanding, and after dinner was surrounded by groups of Soviet visitors anxious to talk with her.

Lack of space prevented the Society's members from being there in full force, but about 70 of them were present.

Professor B. S. Nikiforov

From February 24 to March 10, 1966, Professor Boris Nikiforov, Vice-President of the USSR-Great Britain Society and a leading Soviet criminologist, was in Great Britain at the invitation of the SCR. A programme of professional meetings with British colleagues—among them the Sheriff of Lanarkshire, the Speaker of the House of Commons, and Lord Chorley—was arranged for him in London, Glasgow, Edinburgh and Cambridge, and he was able to visit a model prison at Blundeston, Norfolk.

He also gave a public lecture on Soviet criminal law, conducted seminars at King's College and Edinburgh University, and made two television appearances.

Here are some brief details of some other visits to this country:—

SEPTEMBER—Soviet delegation to the annual meeting of the British Association.—A contact luncheon was organised to enable SCR members to meet members of the delegation. Visits were arranged for individual delegation members to the Chester Beatty Research Institute, the Public Records Office, the History and Mathematics departments of University College, Kew Gardens, Ford's Tractor Works at Basildon, a farm in Essex, the Department of Metallurgy at the Battersea College of Technology, Mayfield Comprehensive School, the Prison Department of the Home Office, New Scotland Yard, the Demography Department of the London School of

Economics, the Royal Statistical Society, and the Institute of Historical Research.

Seventeen Soviet artists and sculptors; 28 editors and other journalists.—These two batches of visitors did not want any special visits arranged for them and our contribution to their stay was the organisation of a coffee evening at Friends House at which they met about 100 of our members.

OCTOBER—Fourteen members of the Society for the Propagation and Dissemination of Scientific and Political Knowledge.—The following lectures were arranged: Professor Vorontsov-Veliaminov at University College on 'New Data on Planets and Stellar Systems'; Prof. A. F. Okulov at University College on 'Russian Research into English Philosophy'; Mr. A. I. Tyumentsev and Prof. A. I. Medvedev at the North-Western Polytechnic on 'The Development of Siberia' to an audience of approximately 140 students; Mrs. A. G. Tsukanova to a group of women on 'Soviet Women'. Visits for the whole group were organised to the EMI factory, Hayes, the Camden Town Experimental Play Centre and Mr. Platts-Mills' farm.

Group of Soviet writers and poets.—In this case, too, no special visits were wanted, and we organised a social evening at which the visitors were able to meet SCR members.

NOVEMBER—A delegation from the USSR-Great Britain Society in Moscow, consisting of Mr. Zabrodin, Professor Narochnitsky and Mr. Kortunov. The visitors made an extensive tour of towns in England, Scotland and Ireland and only had time for a brief visit to our office for a discussion with members of the staff and Executive Committee about the work of the two societies.

Twenty eminent Soviet visitors in a group sponsored by the USSR-GB Society in Moscow.—Among them was Professor Nadezhda Puchkovskaya, director of the Filatov Eye Institute, Odessa. On November 29 we held a brains trust at which ten of them answered questions on a wide range of subjects. Special visits arranged for people in the group included: the RIBA and a housing estate; the Annual Book Fair at Waltham Forest; the British Red Cross Society; the History Department of University College; Armenia House; the Geography Department of the LSE; the Central Public Health Laboratory; the Geological Survey, and the homes of SCR members.

Delegation from the Ukrainian Friendship Society.—A three-member delegation made a brief visit to this country, and came to the SCR offices for discussions with members of the staff and Executive Committee. They were entertained during their stay by Professor Spink, Dr. Crome and Miss Timbey.

FEBRUARY 1966.—Geophysicists and geologists attending the International Symposium on the Upper Mantle of the Earth. For these visitors we held a social evening at Caxton Hall.

VISITORS TO THE USSR

In September 1965 we sent a youth delegation of two to the Soviet Union in response to an invitation from the Committee of Soviet Youth Organisations. The two delegates were Miss Carol Hill and Mr. Richard Cairns, who were nominated by the University of London Russian Society. They met Soviet students, obtained an idea of how they live and study, and also made visits to factories, clubs and so on.

In December the Society sent two delegates to visit the Soviet Union at the invitation of the USSR-Great Britain Society. They were Mr. Stowers Johnson, of the Executive Committee, and Mr. Davies-Poynter.

We also organised a tour for teachers of ballet—18 teachers, led by Miss Joan Lawson, visited Moscow and Leningrad and saw classes at the Bolshoi and Kirov schools. We owe a great deal for the success of this tour to the USSR-GB Society, and in particular Mr. Nesterov and Mr. Rozanov.

In several other cases we made arrangements, through the appropriate friendship societies in the Soviet Union, for SCR members or people eminent in various fields of learning, to meet Soviet colleagues.

OTHER ACTIVITIES

‘ Preservation and Restoration of Historic Buildings in the USSR ’

This exhibition, prepared for the SCR by the Union of Architects of the USSR, consists of 40 large panels with photographs of some of the masterpieces of architecture of the Russian and other peoples of the USSR. There are ancient cathedrals, monasteries, fortresses, Central Asian minarets, Caucasian churches and palaces.

It was first exhibited by the RIBA in London last July and August and has since been touring the country under SCR auspices. It has so far been on view in Leicester, Coventry, Glasgow, Nottingham, Bristol and Cardiff, and is now in Belfast. Arrangements have been made for it to go to York (May), Liverpool (June), Lincoln (July) and possibly later on to Manchester.

An exhibition on this scale can, of course, only give a sketchy idea of the immense work done in the Soviet Union in this sphere. About 12,000 architectural monuments are registered with the appropriate state institutions, more than 500 of them with ancient murals.

After the Revolution in October 1917 the Soviet Government adopted a number of decrees on the registration and preservation of artistic monuments. Annual allocations from the budget for the restoration and preservation of such monuments have steadily increased and rose to a particularly high level after the last war. At the same time there has been constant research into methods of restoration.

There was appalling damage done during the Nazi occupation of parts of the Soviet Union during the Second World War. An order signed by Field Marshal Reichenau on October 10, 1941, stated: ‘ No historical or artistic monuments in the east are of any importance ’ and demanded their destruction. Many were completely destroyed.

Since the war 700 monuments of architectural interest which were destroyed or severely damaged have been completely restored.

In their restoration the Soviet authorities are unequivocally opposed to simply giving ancient monuments a ‘ face-lift ’. Their approach involves a thorough preliminary study of the building in question with a view to understanding its functional purpose and ascertaining the standards and specific features of the building techniques of the time and the character of the building materials.

Restoration studios have been set up by the state in major towns and cities with ancient buildings—such as Moscow, Leningrad, Novgorod, Pskov, Vladimir, Tallinn, Riga, Tashkent, Tbilisi and Erevan. All restoration projects have to be approved by a special scientific and methods council set up by the Ministry of Culture of the USSR.

ART—Harry Barr Exhibition

An exhibition of water-colours by one of our members, Mr. Harry Barr, has been seen in Moscow and Leningrad by arrangement with USSR-GB Society.

'The British painter Harry Barr has a brilliant talent', commented Sergei Obrastsov, Vice-Chairman of the USSR-GB Society when he opened the Leningrad exhibition in February this year.

International Children's Competition

Wide publicity was given by the Society to the International Children's Painting Competition held in Moscow in December. A number of works by pupils of one of our members, Miss Felicity Ashbee, were selected for exhibition.

Lectures and Folk Art Exhibitions

Lectures have been arranged in response to requests from as far afield as Newcastle, Bristol and Newbury.

A folk art exhibition was provided for an International Day organised by the London Townswomen's Guilds and members of the staff and their friends contributed items to the concert staged on this occasion.

Soviet ships at Port of London

Two small parties represented the Society on courtesy visits to the hydrological vessel *Nikolai Zubov* and the timber ship *Tyumen*. The crew of the latter were put in touch with the Mayfield Comprehensive School, which they visited and with which they are now in correspondence.

Film shows

Film shows have been held approximately fortnightly since the beginning of October, the programme consisting of screen versions of the classics and outstanding films on modern themes. The most popular of all was *The Destiny of a Man*, based on Sholokhov's novel, and a further showing is being arranged (see summer film programme).

HILDA PERHAM.

FORTHCOMING EVENTS

Saturday, May 7.—ANNUAL GENERAL MEETING of the SCR—Old Holborn Town Hall, Court Room, 197, High Holborn, 3-5.30 p.m.

Tuesday, May 10.—Dinner for 700 Soviet tourists arriving aboard the *Taras Shevchenko*, sister ship to the *Alexander Pushkin*. Details from the SCR.

Wednesday, May 18.—Dinner for about 300 Soviet tourists arriving aboard the *Ulyanova*. Details from the SCR.

SUMMER FILM PROGRAMME

May 6.—*Seryozha*—Russian; *Galina Ulanova*—English commentary; *Russian Folk Orchestra*—English commentary.

May 30.—*Destiny of a Man*—Russian; *Leo Tolstoy*—English commentary.

June 3.—*Three Sisters*—Russian-English subtitles; *Carpathian Concert*—English commentary.

June 17.—*Ivan's Childhood*—Russian-English subtitles; *Stanislavsky*—English commentary; *Sergei Lemeshev*—English commentary.

July 8.—*A Soldier's Father*—Russian-English subtitles; *Hermitage*—English commentary.

Tickets available to members and their guests on application to the SCR. A charge of 5s. per invitation is made to cover the expenses of the shows. 3s. 6d. for students and schoolchildren.

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Book Reviews

A NANAI VILLAGE

Lake Emoron. Grigory Khojer. (Central Books. 245pp., 7/6.)

Before the Revolution the Nanais, whose home is an area in the Far East, on either side of the River Amur, were living in a disintegrating tribal society, still observing many of the ancient customs and traditions of that society although its economic basis was disappearing with the development of trading with the outside world.

The Nanais engaged in fishing and hunting for fur animals and traded the pelts to Russian and Chinese merchants. They lived in mud huts and practised a kind of patriarchal slavery. They wore clothes made of animal skin and boots made from the skin of fish or wild boar. Officially registered in Marxist statistics as followers of the Russian Orthodox Church, they in fact believed in animism and were dominated by the shamans (witch doctors). There was no written language.

After the Revolution teachers, doctors and other experts were sent to the Nanais and they were helped to form *kolkhozes*—for their traditional fishing and hunting but also for crop-farming and livestock breeding, which were new to them. A written form of the language was developed.

Lake Emoron is a fictionalised account of events in one Nanai village when the Soviet authorities began to send people there in the early 'thirties. The author, a kinsman of one of the first Nanais to receive a higher education, is himself a historian and has based his story on fact. He tells about a young Russian woman who comes to start a school and of her struggle to overcome the influence of the local shaman.

She has to be far more than a teacher. First she has to convince the people that there is some point in sending their children to school and also in learning to read and write themselves. She has to organise a very practical emancipation-of-women campaign, to teach the people elementary hygiene and the rudiments of agriculture.

She gathers allies, but all the same the battle against the old superstitions is a formidable one, and at one point the

shaman succeeds in branding her as an evil spirit.

Grigory Khojer gives an account of a terrifying ritual staged by the shaman to drive evil spirits out of a dying child, with many of the villagers, even some who have shown willingness to accept some of the teacher's ideas, being brought to the pitch of hysteria. Another painfully authentic episode is the scene between a young woman and her father when she refuses to marry the loathsome old man he has chosen for her because of the handsome profit to himself.

Finally the teacher and her allies defeat the shaman with the help of ridicule and some solid achievement.

The last few pages of the book might seem to be a somewhat facile glimpse into the future of the characters were it not for the fact that Khojer is himself part of their future, and is in effect adding a postscript to tell the reader what happened afterwards.

HILDA PERHAM.

TRANS-SIBERIAN

Materials on the Building of the Siberian Railway: 1890-1904. Book I. V. F. Borzunov. (Nauka, Moscow 1965.)

To the Great Ocean. Harmon Tupper. (Secker & Warburg, 1965. 55/-.) (Printed in the USA.)

Mr. Tupper can be congratulated on his journalistic nose for the scent of a good story. After the Trans-Siberian Railway came into operation at the beginning of this century those who travelled on it in search of adventure published their stories and the world's press carried colourful reports. It appears from the evidence in his book that Mr. Tupper was content to warm the seat of his study for five years, calling in from the extensive American library resources a great deal of this dated, anecdotal material. Much of his 'work' consists of extracts from it and he has gathered a rich harvest. A few years ago such a work might have been expected if not excused. Despite the mystique acquired by the railway and the growth of the number of railway enthusiasts in many lands, no research

had been undertaken into the construction and operation of the longest continuous railway line in the world.

There was little historical research on railways in Tsarist Russia. Soviet research, based on important archives in Leningrad and Moscow, is now well under way and the preliminary works in this field by the modern historian V. F. Borzunov—himself a Siberian—have already been published in Russian. Mr. Tupper mentions one of these articles in his bibliography but there is no evidence in his text of its use. Nor can Tupper be excused for ignoring the Russian materials of the Tsarist epoch—for example the Tsarist report by Sabler and Sosnovskii, long available in the west, albeit in Russian.

Mr. Tupper's own Siberian journey made so little impact on him, judging by his book, that one wonders whether he ventured on the railway at all, where children play, old folk gossip and pursue their family life in the corridors of the train as if still in their village street. Tupper has no comment at all to make on the journey, although the few days spent in Irkutsk provoked much chit-chat at the level of sneers at the colour of the hotel walls. Did Tupper chicken and whip smartly in and out by air?

The main service of the lavish American production is to remind us of the enormous interest of this subject on which there is no serious work as yet in the English language. The scholarly work of V. F. Borzunov, based on a study of the Russian and other sources, including the pay books and medical records of workers constructing the line, will soon make possible a more adequate history in English. V. F. Borzunov has used not only the central archives but the local Russian press. This work provides answers to questions on the assembling of the labour force for the construction of the line: although the mass of the workers on the line came from the poorest groups of the local agricultural population, a predominant part in the work was played by workers from European Russia, fleeing from the periodic famines and unemployment, especially in the period of crisis at the beginning of the century: thousands of these reached the far eastern sections of the line where they were to work, after travelling half round the world by ship from Odessa, through Suez, past the Indies to Vladivostok.

Borzunov also deals with the savage exploitation of the labour; the effects of the construction on the Russian economy, and the international significance of the great Siberian Railway. The importance of the line at the turn of the century was not lost on Wall Street financiers and railway magnates like Edward Harriman (father of Averell) who dreamed of dominating a round-the-world transport system, and took steps to acquire the Trans-Siberian to add to his American and Pacific interests.

Mr. Borzunov's work contributes much to our historical knowledge of the undertaking of the transcontinental railway, and to our understanding of economic and political developments on the eve of the Russian Revolution.

H. HOOKHAM.

RACHMANINOFF

Sergei Rachmaninoff. Sergei Bertensson and Jay Leyda. (Allen & Unwin.)

The story of 'Sir Gav' as his contemporary, Glazunov insisted on addressing Rachmaninoff, is told with a feeling for the man and his time that is as tender and emotive as it is learned and economical. The authors have been so thorough in unearthing correspondence to, from and about this remarkable and enigmatic man, that their own narrative contributions are minimal.

The cumulative effect of these extracts from the hundreds of letters, marshalled as they are with articulate cunning, is of a continuous dialogue between the great figures of the Russian artistic-intellectual scene: Tchaikovsky, Arensky, Tolstov, Tchekov, Tanev, Medtner, Stanislavsky and others less eminent. The early days of Rachmaninoff's life, particularly the intense creative ferment surrounding Professor Zverev's unique menage, are brilliantly revived. There is a sense of being engulfed in the heady atmosphere of Moscow in the 1880s: the euphoria of the running debate between lively young minds, the all-nervading, invariable presence of music, the romantic idealism that could only exist in that elite stratum.

Rachmaninoff emerges from this roseate glow as a man of immense probity, strength of character, single-

ness of purpose, but not a superman. Or perhaps, precisely because of his perpetual self-doubt, his obsessive fear of death, his recurring illness even from an early age, perhaps because of this, a superman.

Evaluations of Rachmaninoff by modern critics suggest that as a composer he was sentimental, inflated, derivative; as a pianist almost exactly the opposite, as though by compensation. People who knew him but were not intimates, reported that he was sour, remote, gruff. His letters prove, however, that all these opinions, true as they may be, were not the whole truth. It is in his letters that he is really the rounded, complete man, gentle, affectionate, utterly absorbed in the many ramifications of his art, as untouched by considerations of commerce or self-advancement as it is possible to be.

It is revealing to us who knew Rachmaninoff's professional *persona* only from his West European and American period, that so much of his musical genius went into conducting. His work with Chaliapin in the private opera house of the eccentric railway magnate, Mamontov, alone merits mention in the history books. The question arises, would Chaliapin have been the giant he was *without* Rachmaninoff? It is an example of Rachmaninoff's thoroughness, as well as his persuasiveness, that it was he who inculcated in Chaliapin the principle of learning not merely his own role in an opera, but every role, a method Chaliapin was to maintain throughout his career.

His knowledge of, and interest in, political matters was scanty, and was only awoken when the main areas of his life were impinged upon; his art, his family, his friends. In the upheavals of 1905, he signed public protests at the erosion of artistic liberty. Equally, in 1917, when the Revolutionary Government suspended all public musical activities during the emergency, it was like cutting off his air supply. A diver in the same predicament would not wait to philosophise about the wonder and potentialities of the ocean, his preoccupation would be to get out. Rachmaninoff too, packed his bags, and left for ever. It was a bitter moment for this patriot who could not thrive in air that was not Russian, and who, throughout the twenty-six years of his

exile, would only trust a Russian doctor, or relax with a Russian friend.

When the second World War came, and with it, the invasion of his own land, his unswerving patriotism led him to take steps that brought him into collision with some of his fellow emigrés. He fought for his country in the only way he knew. With his last strength he played to raise money for her war effort.

Finally, ill with inoperable cancer, the indomitable warrior begged only to be informed of the latest news from the Eastern Front. In his dying hours he wanted to be near his own country. He never read the letter from the Union of Soviet Composers congratulating him on his seventieth birthday, and announcing plans for a celebration exhibition. Absolution had come, fractionally late.

LEONARD CASSINI.

SCHOOL TEXTBOOKS

From Black Sea to Bering Strait by Thomas White, MA. (W. & A. K. Johnston & G. W. Bacon Ltd., 1966. 9/-.)

This booklet is one of a series 'Living in Geography' for the 11-16 years' age group of pupils. In 63 pages, the author covers the Political Organisation of the Soviet Union, Industry, A Visit to Leningrad and Moscow, A Trip down the Volga River, Agriculture in the Soviet Union and a Rail Journey from Moscow to Vladivostok. Throughout the book are excellent photographs, maps and diagrams which should give secondary pupils a feeling of this vast and varied country.

Inevitably, in such a short book, the author has to make a series of broad generalisations but the attractive quality of his book is that these are judiciously chosen and mostly accurate. There are a few which are not so accurate, e.g., p.18 when he says about elections 'Votes, however, may only be cast for members of the Communist Party.' The Communist Party is the only party but many candidates, particularly at the level of local soviets, are not members of the Party. Similarly in the section on Industry and Planning there is no mention of the experiments and changes known under the general name in the West of 'Libermanism.'

The Changing World—20th Century Russia by Sally Pickering. Oxford University Press, 1965. Price 7/6.

This booklet of 80 pages is an attempt to give a concise historical summary of the Soviet Union. It opens by outlining the main economic, social and political problems of pre-revolutionary Russia and then describing 1905, 1917 it gives some account of Soviet times.

The description of all that happened from November 1917 to June 1941 cannot be satisfactorily achieved in a few pages even if the book is intended only as an elementary introduction to a complex subject.

The author has managed to convey very well the feelings and aspirations of people at different stages in this history by quoting a few lines from writers—Gorky, Tolstoy, Pasternak and others. They bring to the reader's mind vivid pictures of the life of the ordinary Russian.

The Oxford Visual Geographies. The USSR and Eastern Europe by R. A. French. (OUP, 1965. Price 15/-).

This is an excellent book. In a little over 90 pages the author gives a concise and accurate account of the geography of the Soviet Union and brief accounts of the geography of Eastern European countries.

In Part I the multi-national character of the USSR is shown by combining factual demographic information and descriptions of the cultural life of the peoples as well as a short historical commentary which is essential in understanding the modern Soviet Union.

In Part II there are chapters describing the great cities, the Virgin lands, the collective farms as well as the natural regions of the country. For any general reader, any schoolpupil or any student who wishes to be introduced to an outline study of the geography of the Soviet Union, this is the book to read.

Also received—

Discovering the Soviet Union by Nikolai Mikhailov. (Progress Publishers, Moscow, 1965. Central Books. 348pp. text and 202 photographs, 18/-

This is a most lavishly illustrated travel guide to the Soviet Union. The author describes, through Soviet eyes, the towns, villages and the country as he travels from West to East and North to South across his vast country.

B. P. POCKNEY.

SPEECH PATTERNS

Elementary Russian in Patterns 1. Professor A. N. Shevaldishev and S. P. Suvorov. 7/6.

According to the authors, this little book is intended 'for beginners, primarily those who wish to visit Russia and to get along without an interpreter.' It is divided into two main parts, which may be used separately.

The first part, the Elementary Course, 27-265pp., is again divided into two parts. The first half gives an outline of Russian grammar, the parts of speech, the cases and the prepositions governing them, etc., together with examples in English and a pronunciation guide to each word. A few exercises are included, intended to be corrected by the pupil himself, by reference to the grammatical explanations. This section, although very lucidly explained, requires patient study by a student of fair linguistic ability with an understanding of grammatical terms.

It is a pity that no detailed index is supplied so that quick reference may be made to points of particular difficulty in the grammatical section. Obviously such an index would increase

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the size, but the book, although very compact is already a little too bulky for the pocket or handbag, so that an extra page or two would not make very much difference and would be extremely useful.

The second part of the grammatical section is called 'Sentence Patterns'. It is intended to be used by students who do not wish to learn detailed grammar. The authors hope that, by doing exercises and 'building sentences' by selecting words and phrases from lists given in English and Russian (again with a pronunciation guide), the student will acquire a good basic knowledge of useful Russian expressions, as well as an understanding of the structure of the language. It is difficult to assess, however, before trying out this substitution method on a group of students, how effective it is in helping the student who has no knowledge of Russian grammar and no desire to learn any. The intelligent student would surely want to know why the Russians express themselves as they do.

The second part of the book, pp.441-665 consists of a detailed phrase-book, again with a pronunciation guide. The phrase-book is like most others in being arranged in topics—Sight-seeing, Get-

ting about, Sports, etc., but it differs from ordinary phrase books in that it again has substitution tables so that sentences can be built by threading words or phrases together, like beads on a string. It also has model conversations and useful matter such as the wording on notices exhibited in trains and other public places.

It seems to me that the authors have achieved their aim of writing natural as well as grammatically correct expressions of practical value.

For the private student, however, who wishes to learn the expressions before going to the Soviet Union, rather than looking them up on the spot, an accompanying tape or record would be useful, as although the pronunciation notes have been very carefully prepared, they are rather tedious to refer to and no substitute for hearing the spoken word.

The book, although it will not supply 'Instant Russian', has been very carefully prepared and is well worth its modest price to the student who is prepared to work hard in using it as well, possibly, as to the teacher of Russian seeking up-to-date examples of useful grammatical expressions.

E. M. LOMBARD.

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Society for Cultural Relations with the USSR

Founded 1924

Annual Report 1965

1. Chairman's Introductory Remarks

THE CONTENTS of this ANNUAL REPORT speak for themselves: a year of continuing endeavour to promote wider and deeper understanding between all those interested in the cultural, scientific and professional lives of our two people. When one year's work of our Society is summarised in a few pages, it is always astonishing to see how much has been accomplished by a relatively small organisation like ours, without official standing or financial assistance. Yet the EC and Staff of the Society are very aware of how much more needs to be done, and could be done, were it not for the elementary limitations of money and time. It is to be hoped that our endeavours will increasingly become recognised in the form of increasing membership, voluntary activity and financial assistance not only from individuals, but from various professional, artistic and charitable trusts. We are confident that our work encompasses a solid practical achievement which will be of lasting benefit to the British and Soviet people, their academic life and cultural development.

2. Delegations

A DELEGATION of two visited the USSR in December 1965 as guests of the USSR-Great Britain Society: Mr. Stowers Johnson and Mr. Davis-Poynter.

Both started their visits in Moscow where they were welcomed at Friendship House and where they had the interesting experience of lunching with Ilya Ehrenburg, but apart from that, their itineraries differed completely.

Mr. Davis-Poynter also visited Tallinn and Leningrad, and in all three cities met Soviet writers and publishers and had useful discussions with them.

While in Moscow, Mr. Johnson gave lectures on Education in England and Contemporary English Poetry and visited a number of schools, where he was impressed with the high standard of English teaching. He was similarly impressed at schools he visited

in Volgograd and Ashkhabad, capital of the Turkmen Republic in Central Asia.

In Ashkhabad he had a talk with the President of the Republic, the Ministers of Education and Culture and the First Secretary of the Turkmen Communist Party. He also had a meeting with the President of the Turkmen Writers' Union, and was interviewed for the press and television.

At Volgograd Mr. Johnson was met by the representatives of the Friendship Society and by Tamara Garber, of the Volgograd Foreign Languages Institute, who had been received in London shortly before by the SCR as a member of a tourist group.

An SCR youth delegation of two, Miss Carol Hill and Mr. Richard Cairns, nominated by the University of London USSR Society, went to the Soviet Union in September at the invitation of the Committee of Soviet Youth Organisations. They spent a fortnight there, visiting Moscow, Leningrad and Tallinn, seeing a variety of educational establishments, a state farm, a film studio and a factory, and meeting people in their homes.

In November a delegation came from the USSR-GB Society, consisting of Mr. Igor Zabrodin, deputy head of the British Department of the Union of Friendship Societies, Professor A. Narochnitsky, Editor-in-Chief of the magazine *Modern History*, and Mr. V. Kortunov, member of the editorial board of the magazine *World Economics and International Relations*.

Later in the month a delegation arrived from the Ukrainian Friendship Society, comprising Dr. Bratus, Rector of the Kiev Medical Institute, Mr. Vsevolozhsky, metallurgical engineer at the Zaporozhye Works and Mrs. Larissa Alyoshkina of the Society's staff.

We exchanged information with both delegations on activities and also ideas for mutual assistance.

Professor Spink, Miss Timbey and Dr. and Mrs. Crome helped entertain the members of the Ukrainian delegation, and Mr. and Mrs. Kessel arranged a social evening for the delegation from Moscow.

3. Tourist and Other Visits

THE SOCIETY helped entertain large numbers of Soviet visitors during the year, and especially in the autumn when there was the usual seasonal increase in numbers. We not only organised social functions at which such visitors could meet our members but arranged for them to visit places of interest from a professional point of view and also to meet colleagues here.

Bolshoi Ballet: One of the highlights of the year was the visit of the Bolshoi Ballet Company and the Society was able to organise a number of events in this connection.

More than one hundred members and guests of the Society and the London Ballet Circle entertained 60 members of the Bolshoi

Ballet Company to lunch at the National Maritime Museum Restaurant in Greenwich after a very enjoyable river trip with them down the Thames in glorious sunshine.

Block bookings were made at the Royal Festival Hall for eight performances of the ballet, involving the distribution of nearly six hundred tickets.

Mr. Pyotr Abolimov, Deputy Director of the Bolshoi Theatre, was the main speaker at a discussion held on "The Future of Ballet," with the participation of Mr. Alexander Bland and members of the London Ballet Circle, at Kensington Public Library on August 10th.

A contact luncheon was arranged at which members of the Society were able to meet Mr. Pyotr Abolimov.

General Tourist groups: The two biggest tourist groups to visit Britain during the year came aboard the cruise ships *Bashkiria* and *Alexander Pushkin*. The former arrived at the beginning of June carrying 300 passengers, and a dinner and dance was arranged for them.

The m.s. *Alexander Pushkin*, sister ship to the *Ivan Franko*, which came the previous year, made its maiden voyage in October, taking about 700 Soviet passengers on a round-Europe cruise. It docked at Tilbury on 23rd October, and Mr. Hugh Delargy, M.P. for Tilbury, and his wife were at the docks on the invitation of the SCR to welcome the ship. A number of our members entertained passengers in their homes that evening and the following evening the Society organised a dinner and dance at which members were able to join the passengers. Guests of honour included Miss Jennie Lee, Minister responsible for the arts, Miss Renee Short, M.P., and the Mayors and Mayoresses of Hackney, Lambeth, Greenwich, Newham and Margate. The Lord Mayor of Coventry was unfortunately stranded by fog. Among the distinguished Soviet guests were Mr. V. Sofinsky, the Cultural Attache, Mr. V. Chubarov, First Secretary, and other Embassy officials, and also the cruise director and representatives of the ship's officers.

Specialised groups: The Society assisted a number of specialised tourist groups with their programmes, particularly several from the USSR-Great Britain Society, the Unions of Architects, Artists and Film Workers and the Society for the Dissemination of Scientific and Political Knowledge.

British Association: A group from the USSR-Great Britain Society attended the Cambridge meeting of the British Association for the Advancement of Science in September. Mr. Creighton accompanied the group to Cambridge and assisted with the programme there. Dr. V. I. Popkov, Corresponding Member of the USSR Academy of Sciences and Vice-President of the All-Union Society for the Dissemination of Scientific and Political Knowledge, who was the leader of the group, read a paper on the work of his society. Apart from their participation in the meetings

and social events of the British Association, members of the group visited institutions in Cambridge, including the Cavendish Laboratories, the Botanical Gardens, the Institute of Criminology and the Central Police Station. Through the kindness of the Master of St. John's College, where the group stayed, a cocktail party was held at which the guests included Mr. A. L. L. Armitage, M.A., LL.D., the Vice-Chancellor and Mrs. Armitage, Sir Cyril Hinshelwood, F.R.S., President of the British Association, Prof. P. M. S. Blackett, F.R.S., Dr. Dael Wolfe, Executive Officer of the American Association for the Advancement of Science, Mr. J. M. Robertson, Secretary of the British Association, Mr. B. B. Lloyd of Oxford, Prof. Joan Robinson and Cdr. and Mrs. Edgar Young.

An extremely full programme of professional visits was arranged for the members of the group on their return to London: to the Chester Beatty Research Institute, the Public Records Office, University College, the Deputy Director of Kew Gardens, Ford's Tractor Works, the Metallurgy Department of the Battersea College of Technology, Mayfield Comprehensive School, the Prison Department of the Home Office, New Scotland Yard, the Old Bailey, the Population Investigation Committee, the Royal Statistical Society, the Institute of Historical Research, and the Essex farm of Mr. and Mrs. V. Kennett. We were especially happy to welcome one of the members of this tour—Mr. Ivan Rozanov, Secretary of the USSR-Great Britain Society.

Theatre Group: A group of distinguished theatrical workers from the USSR-Great Britain Society visited London and Stratford in May, with a programme arranged by the SCR. The group attended a contact luncheon of the Society and gave a concert in collaboration with Unity Theatre. It also took part in the Soviet Week at Hemel Hempstead, attending a play and a wine and cheese party. The group was led by Mr. F. Yarikov, head of the Arts Commission of the Union of Soviet Societies for Cultural Relations, and included Mme. Mamayeva, an actress from the Pushkin Theatre, Leningrad, and a member of the executive committee of the Leningrad branch of the USSR-Great Britain Society. Thanks are due to the late Mr. George Devine, the Royal Court Theatre, the Shakespeare Memorial Theatre, the Royal Opera House, Unity Theatre, and the Alexandra Theatre in Birmingham for kindness and tickets for performances.

Architects: A programme was arranged for a group of architects and town planners from the Union of Architects. It visited several New Towns, including Crawley, Harlow and Hemel Hempstead, and took part in the opening of the Hemel Hempstead Soviet Week. Gratitude must be expressed to the New Town Corporations of Crawley and Hemel Hempstead, the Greater London Council, Lambeth Borough Council, Brighton Borough Council, the Town Planning Institute, the Royal Institute of British Architects, the Architectural Association and the Russian Society of Sussex University for visits, lectures and entertainment. The help given by Mr. C. Owen, Mr. W. W. Begley, Mr. C. Whittaker, Mr. E. Carter, Mr.

Nares Craig, Prof. A. Ling, Mrs. M. Humphrey and Mr. J. Ellison was greatly appreciated.

Steel Workers: The Society organised a programme for a group of steel workers from Cherepovets, Kaluga and the Ukraine. Visits were made to plants of the Ford Motor Co., United Steel Co. and Stewarts and Lloyds, and to other institutions. Great help was given by the Iron and Steel Federation, Mr. R. Sewell, Mr. J. Ellison and others.

Artists and Musicians: Two groups from the Union of Film Workers, the Union of Composers and the Union of Artists visited Edinburgh and London at the same time in August. Again help was given with their London programme. Mr. Serov, President of the Union of Artists, and other artist members of the group were received by Sir Charles Wheeler, KCVO, CBE, President of the Royal Academy. Composers of light music spent an evening at jazz clubs.

Mixed Group from USSR-Great Britain Society: A very full programme was organised for a group of visitors eminent in various spheres who came here under the auspices of the USSR-Great Britain Society. Among them was Professor Nadezhda Puchkovskaya, director of the Filatov Eye Institute in Odessa, and arrangements were made for her to meet Sir Benjamin Rycroft and to visit Moorfields Eye Hospital, attending operations and having discussions with the medical staff. Visits organised for other members of the group were to the RIBA and a housing estate, a book exhibition at Waltham Forest and a meeting with the Mayor, the British Red Cross Society, the History Department of University College, London School of Economics, Oriental Department of the British Museum, and the Central Public Health Laboratory.

At the end of their visit a Brains Trust was arranged at which a number of the visitors answered questions on a wide variety of topics.

All the members of this group were entertained personally by SCR members.

Mr. S. Dangulov: A visit was arranged for Mr. S. Dangulov, deputy editor of *Foreign Literature*. He had discussions with publishers, contributors to his magazine and literary editors, and was entertained by Mr. and Mrs. James Aldridge, Prof. Georges Cunelli, Mr. Alaric Jacob, Mr. and Mrs. Jack Lindsay, and Mr. and Mrs. Priestley. Mr. Dangulov visited Oxford, Stratford-on-Avon, Glasgow and Edinburgh. On his return to Moscow he contributed two long articles on his visit to *Literaturnaya Gazeta*. Thanks are due to Mr. Andrew Rothstein, the Russian Club of Edinburgh University and others for help given to Mr. Dangulov.

Professor L. Shaumyan: The Society's fruitful contacts with the Soviet Encyclopedia Press were continued during the visit made to London in September by Professor L. Shaumyan, Deputy Editor of the Large Soviet Encyclopedia and Deputy Editor of the Encyclopedia's Publishing House. Visits to the main publishers of

encyclopedias and reference works in London and Oxford were arranged, and the co-operation of Pergamon Press, Oxford University Press, the Encyclopedia Britannica and Chambers' Encyclopedia is appreciated.

It is not possible to give details of the work done with all the visitors to this country during the year or even to list them all.

In addition to people and institutions already mentioned, our thanks are due to the following for helping Soviet visitors spend their time here in an interesting and enjoyable manner: Mr. J. Baker, Mr. Brian Blain, Mr. and Mrs. Lawrence Bradshaw, Dr. P. M. Cohen, the management and staff of the Colonial Rooms, Dr. Walter Davis, Mr. H. J. Dawson of Frames Tours, Mrs. Gloria Devine, the management and shop stewards' committee of EMI, Hayes, Mr. Glyn Evans, Mr. Fairn, of the Prisons Department of the Home Office, the management and staff of Friends House, Mr. Harry Gold and his band, Mr. Nigel Gosling, Dr. J. W. Jeffery, Miss Sandra Judson, Mr. and Mrs. V. Kennett, Mr. A. M. Khachadourian, Mr. and Mrs. Klimus, Dr. David Lang, Professor J. Lauwerys, Mr. and Mrs. Lombard, Mr. Henry McCall, Miss M. Miles, headmistress of Mayfield Comprehensive School, Dr. S. Osiakowski, Mr. Ewan Phillips, Mr. and Mrs. Platts-Mills, Miss Pearl Prescod, Mrs. Olga Shipman, Mr. and Mrs. Shliamin, Dr. P. Trent, Mr. I. Volkov and Commander Edgar Young (retired).

Gratitude must also be expressed to those of our members and others who helped to interpret for Soviet visitors, among them Mr. Richard Cairns, Mrs. Dora Cox, Mrs. Lida Cranfield, Mrs. Prina Deadman, Mr. Vitaly Elistratov, Mr. Arthur Goldwater, Mr. G. B. Gagarin, Miss Ina de la Haye, Miss Carol Hill, Mr. P. Huttner, Mrs. Beatrice King, Mrs. Ruth Kisch, Miss Deana Levin, Mrs. Vivien Pixner, Mr. Rastorgoueff, Mrs. Sylvia Taylor, Mr. Andrew Thompson and Mrs. Usiskin.

Ballet Teachers' Tour to the Soviet Union: Our ballet teachers' tour, which went to the Soviet Union at the end of the year, was ably led by Miss Joan Lawson, and its success is due in the main to her work and the generous co-operation of our Soviet friends, and particularly to Mr. Valerian Nesterov and Mrs. Natalia Roslavleva (René) of the USSR-Great Britain Society in Moscow, and Mrs. Tatiana Zhukova, of the Leningrad Society: to Mr. Asaf Messerer and Mme. Golovkina of the Bolshoi Ballet School and Company, Mme. Dudinskaya of the Kirov Ballet, Mme. Balabina of the Vaganova School and Igor Moiseyev; the visitors saw classes at the schools in question, were privileged to watch a special rehearsal of the Moiseyev Ensemble arranged for their benefit (they were the first members of the public to see this programme), attended concerts given by the Soviet Army, Moiseyev and Ukrainian ensembles and performances at the Bolshoi and Kirov theatres.

They also had considerable help from members of the English language department of Leningrad University, who constituted themselves auxiliary guides.

Help was given to many individual tourists to the Soviet Union to make professional contacts during their stay. Such assistance was not confined to members but was extended to other people with particular professional interests.

A number of schools were helped to work out itineraries for school parties and given general information about the places they would be visiting.

4. Lectures

LECTURES WERE provided by the SCR on a number of occasions throughout the year on various aspects of life in the Soviet Union.

We arranged for a considerable number of lectures to be given by Soviet visitors at various establishments and organisations, including: Professor Vorontsov-Veliaminov at the physics department of University College on "New Data on Planets and Stellar Systems"; Prof. A. F. Okulov at University College on "Russian Research into English Philosophy"; Mr. A. L. Tyumentsev and Prof. A. I. Medvedev at the North-Western Polytechnic on "The Development of Siberia."

Miss Joan Lawson made arrangements for Mr. Asaf Messerer, chief ballet master at the Bolshoi Theatre, and Mr. Nikolai Simachev, chief character dancer and teacher at the Bolshoi, to give lecture demonstrations at the summer congress of the Imperial Society of Teachers of Dancing during the Bolshoi Ballet's season in London.

Talks were given by the Society's members and staff on, among other things, "Soviet Women," "Soviet Youth," "Education in the Soviet Union" and "The Aims and Activities of the SCR."

Thanks are due to all members who interpreted at lectures and in particular to Mrs. Ruth Kisch.

5. Russian Studies

THE ADVANCED RUSSIAN COURSE was again held in Moscow in July/August in co-operation with the Union of Friendship Societies. It lasted three weeks and was attended by nearly sixty people, mainly university students.

At the beginning of the year efforts were made to organise a summer school in London, but insufficient applications were received to warrant bringing over a teacher specially for this purpose and it was regrettably decided to cancel the school.

We were able to send seven teachers to Moscow for the International Seminar for Teachers of Russian held at Moscow University in August and September. They were: Mr. Geoffrey Braithwaite, in charge of Russian and French broadcasts for schools at the BBC; Mr. Vaughan James, lecturer in Russian at the University of Sussex, nominee of the Association of Teachers of

Russian; Mr. P. H. Meades, teacher of Russian at the College of Technology in Cambridge; Mrs. L. Peters, part-time teacher of Russian; Dr. C. S. Elston, teacher of Russian and author of textbooks on language teaching; Mr. W. S. Bailey, teacher of Russian at a London secondary school; Mrs. Fanya Robbins, teacher of Russian to adults at evening institutes.

Once again a ten-month scholarship at Moscow University was offered to the SCR and was awarded to Mr. Ted Jeavons, a graduate of London University.

Candidates were considered by a Selection Committee consisting of Prof. J. S. Spink (chairman), Prof. R. Browning, Mr. B. P. Pockney, Mrs. L. Saharova and the Secretary.

The Russian language teaching film *Verbs of Motion* has again been shown at several of the Society's film shows and has proved popular with pupils studying for GCE. Audio-visual aids have been supplied to numerous schools and individuals who have requested them.

6. Films

TWENTY-TWO private showings of Soviet films were held, most of them with Russian dialogue. These have proved popular with students of Russian, although they are still not on an economically sound basis.

The Destiny of a Man, the screen version of Sholokhov's book, was the most popular of all, no doubt because this was a set book for the GCE.

Other films shown were : *The Inspector-General* (Gogol), *Guilty Though Guiltless* (Ostrovsky), *Two in the Steppe* (Kazakevich), *Anna Round the Neck* (Chekhov), *The Lower Depths* (Gorky), *Mozart and Salieri* (Pushkin), *The Bath House* (Majakovsky), *Maiden's Spring* (a colour film of the Beryozka Ensemble), *Goar Gasparyan Sings*, *Twelfth Night*, *Yunost Almanach* (a magazine film by two young film workers at the Gorky Studios), *Cheryomushki* (Shostakovich's operetta "Moskva-Cheryomushki"), *Leila and Medjun* (ballet based on a Tajik Romeo and Juliet legend), *Ilya Muromets*, *Nasreddin in Bokhara*, *Native Blood*, *Meet Baluev*, *Balzaminov's Marriage* (Ostrovsky), *Boy and Girl* (Moscow Festival Prize Winner), *Once Upon a Time* (Director—Grigori Chukhrai), *The Defeat* (Fadeyev), *Lefty* (Leskov), *Hospital Ward*, *Mumu* (Turgenev), *Day of Happiness*, *The Foal* (Sholokhov) and *Resurrection* (Tolstoy).

7. Seminar and Demonstrations of Russian National Dancing

IN NOVEMBER Mr. Anatoly Borzov visited this country for three weeks at the invitation of the SCR to give classes in Russian national dancing.

The main event of the visit was a seminar organised by the Imperial Society of Teachers of Dancing, which extended over two full Sundays and was attended on each occasion by about 40 teachers and students.

Mr. Borzov also gave classes in London for pupils of the following: Miss Kathleen Crofton, Mme. Zyбина and the Institute of Choreology. The Balalaika Dance Group also had several classes with him and so great was the general demand that the SCR arranged an additional class shortly before the end of Mr. Borzov's visit, in conjunction with Mrs. K. Martin of the Hugh Myddleton Secondary School, for amateurs and students.

He also attended rehearsals at Cecil Sharpe House.

There were three engagements outside London: at a secondary school in Hull, where children were preparing for an inter-school national dancing competition, and two physical training colleagues, in Rotherham and in Bedford.

Before Mr. Borzov's departure a short film was made by Granada Television of a specially arranged class with some of Miss Crofton's pupils. This was done under a recent agreement with Soviet television, and the film will be shown in the USSR.

A farewell social evening was held for Mr. Borzov at which he showed his unique films of the Moiseyev Ensemble, taken by himself over a period of four years.

We express our thanks to Dr. and Mrs. Crome for providing hospitality to Mr. Borzov throughout his stay, to Mr. and Mrs. Lawrence for providing the accommodation and other facilities for the farewell evening at their home, to Mrs. Hollingsworth for her assistance in keeping Mr. Borzov fit during his arduous tour, to Miss Crofton for her hospitality and other help, to Miss Sandra Hollingsworth of the SCR staff and Miss Dina Kauffman for their services in interpreting for Mr. Borzov, and to Dr. V. A. Knivett and other members of the Balalaika Group for the friendliness and hospitality accorded him.

8. Information Services and Photo Library

AN INCREASING number of requests for visual aids and teaching material was received, and also a constant stream of inquiries from school children asking for publicity material on various aspects of life in the Soviet Union. Numerous requests for information were received from students and authors, many of which required a considerable amount of research and translation work, as the latest information was not available in English. Examples of this kind were inquiries about children's libraries in the USSR, animal reservations, gold mining, care of deprived children, music therapy and forms of treatment used for aggressive psychoses.

More than 1,600 packages of general information material were sent out, mainly to schoolchildren and teachers.

Many of the inquiries from children and teachers also required a separate answer involving research, as suitable material in English was in many cases not available. It was therefore decided to start a series of brief information notes on the most common subjects of inquiry.

A total of 368 requests from schools, training colleges and universities for photographic displays were satisfied. They included small exhibitions on Soviet Democracy, Space, Soviet Painting, the Ukraine, Education, Soviet stamps, Theatre in the USSR, the Bolshoi Ballet, Libraries in the USSR, sent to such organisations and institutions as youth clubs, the School of Librarianship, Salisbury College of Further Education, the Royal Institution.

An exhibition of folk art, including wood carving, lacquer work, pottery and textiles, was prepared for the London Conference of Townswomen's Guilds.

A major exhibition on the Preservation and Restoration of Monuments of the USSR, consisting of 40 large panels with photographs of some of the architectural masterpieces of the Russian and other peoples of the USSR, was prepared for the Society by the Union of Architects of the USSR. It opened at the RIBA in July and subsequently began a tour of the country. By the end of the year the exhibition had been seen in Leicester, Coventry and Glasgow.

We were also able to supply schools whose children were visiting Leningrad and Moscow with photographic slides, maps, etc., relating to these cities.

The Education Department of Oxford University was supplied with photographs for its file on Soviet education.

9. Other Activities

A NUMBER OF contact luncheons were arranged during the earlier part of the year to enable members to meet Soviet visitors, but it proved difficult for most members to be present on such occasions because of the awkwardness of the time, and the luncheons were therefore discontinued. Among the Soviet guests at these functions were Mr. Chubarov, First Secretary to the Soviet Embassy, a group of iron and steel engineers and workers, and the delegation to the Annual Meeting of the Association for the Advancement of Science.

A considerable amount of work has been done by the Organising Secretary to develop the pen-friends scheme, and a number of schools here have been put in touch with Soviet schools and institutions of various kinds.

When the timber ship *Tyumen* docked at the Port of London in November a courtesy call was made at the invitation of the captain, and the crew was put in touch with a London school. Several of the crew visited the school and arrangements were made for a correspondence link. Thanks are due to Mrs. Farmer (mother

of Miss Carol Farmer of the SCR staff) for entertaining six of the crew in her home.

Members of the Executive Committee and staff also visited the hydrological vessel *Nikolai Zubov* at the Port of London and were entertained by the captain, who presented the Society with a model of a buoy to mark the occasion.

The Society co-operated in the organisation of a Soviet Week in Hemel Hempstead in May by the Hemel Hempstead Arts Trust, working closely with Mr. C. Owen, the Honorary Secretary, and, among other things, helping to obtain speakers and performers and supplying an exhibition of graphic art and paintings, photographs, books and folk art. Members living in London were able to go by special coach to Hemel Hempstead for a very successful concert given by the Black Sea Fleet Ensemble.

10. Libraries

THE PROBLEM of space became acute and steps were taken to seek temporary storage space for less used books and periodicals until larger premises are found for the Society's offices and library.

We have continued to receive gifts of books and periodicals from and to maintain exchanges with many organisations and institutions in the Soviet Union. The library now contains approximately 15,000 volumes and a start has been made to prepare an up-to-date catalogue. The list of newspapers and periodicals received remains as printed in the 1964 Annual Report.

11. Publications

OWING TO pressure of other work only two issues of the Anglo-Soviet Journal were published and there were no bulletins. The first of a series of brief information notes (on education) was produced. At the end of the year Mr. Creighton resigned from the editorship owing to pressure of work but became a member of the new editorial committee. Mr. Stowers Johnson was appointed editor.

12. Membership and Finance

MEMBERSHIP SHOWED an overall increase of about 80. Altogether 181 new members were accepted during the year, but the lapse rate continued to be heavy.

We regret the deaths of a number of old members: Prof. Naum Slutsky, Mrs. M. Kullmann, Mrs. Anna Semionova and Miss Zlata Schoenberg, former librarian of the SCR.

In the course of the year the running costs of the Society grew considerably with increases in postal charges, cost of printing, stationery and other supplies, and staff salaries. This has led to a substantial increase in our deficit.

13. Staff

IN APRIL Mr. Campbell Creighton, who had served the Society as Secretary for more than eight years, submitted his resignation. The Executive Committee showed its appreciation of his exceptional service to the Society at a special gathering at which a presentation was made.

It was decided that the new Secretary should have the assistance of an organising secretary: in August Mrs. Hilda Perham, who had lived for some years in the Soviet Union, took over the Secretaryship, and on August 23rd, Mrs. Ita Purton began work as Organising Secretary.

At the end of the year Mrs. Regine Allen left the staff for domestic reasons and Mr. Leo Gollhard retired.

The entire staff were under great strain throughout the year, and it is only because of their devotion and untiring efforts that the activities of the Society have been able to continue, despite shortages of space, manpower and finance; thanks are due to Mr. Campbell Creighton, Mrs. Hilda Perham, Mrs. Molly Wainwright, Mrs. Ita Purton, Miss Elsie Timbey, Mrs. Regine Allen, Miss Sandra Hollingsworth, Miss Carol Farmer and Mr. Leo Gollhard. The staff themselves join the Executive Committee in extending thanks to all members who have helped with the routine office work: particularly Mrs. Nellie Rathbone, Mr. Fred Palmer, Mr. Arthur Goldwater and Miss Teresa Hollingsworth.

BALANCE SHEET as at 31st December, 1965

1964		LIABILITIES			ASSETS			1964				
£			£	s.	d.		£	s.	d.	£		
397	Sundry Creditors	...	...	334	16	7	Cash at Bank and in hand	...	...	1,019	2	6
78	Amounts outstanding	...	...	113	9	1	Sundry Debtors*	...	...	16	16	5
7,416	Expansion Fund	...	...	7,415	15	9	Furniture and Fittings	...	...	188	5	4
1,431	Medical Fund	...	...	1,430	16	4	SCR House Ltd. Loan less Reserve	...	...	5,897	8	6
—	Tour Deposits in hand	...	...	284	0	0	Payments in Advance and Sundry Assets	...	...	80	9	6
47	Library Deposits in hand	...	...	54	11	9	Excess of Expenditure over Income	...	...	...	...	...
							31st Dec., 1964	...	...	1,457	1	9
							Add to 31.12.65	...	...	2,431	7	3
										£9,633	9	6
												£9,369

I, the undersigned, having examined the foregoing statement of accounts with the books and vouchers relating thereto, now certify the same as found to be correct.

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